TIMBERLINE LODGE
Mount Hood National Forest
Timberline Trail
Government Camp Vic.
Clackamas County
Oregon

HABS NO. OR-161

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Park Service
Department of the Interior
P.O. Box 97127
Washington, DC 20013-7127

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HISTORIC AMERICAN BUILDINGS SURVEY

TIMBERLINE LODGE

HABS No. OR-161

Location: Timberline Lodge, Mount Hood National Forest, Government Camp, Clackamas County, Oregon. It is in the SEl/4 SE1/4 Sec.6, T. 3S., R.9E. of the Willamette Meridian. Facing south, the lodge is located at the foot of Palmer Glacier on the Timberline Trail which circles Mount Hood. The lodge is approximately 6,000 feet above sea level and is 3-6/10 miles from the summit of Mount Hood. It is oriented to provide views of the summit of Mount Hood to the north, and three peaks in the Cascade Range to the south: Mt. Jefferson and two of the Three Sisters. The 7-mile approach to the lodge provides scenic views of the alpine environment, including a surface soil of volcanic ash and sensitive vegetation.

USGS Mount Hood South Quadrangle 7.5' series. Topographic UTM: 10.601080.5020340.

Present Owner: U.S. Forest Service, Department of Agriculture

Present Occupant: RLK and Company, a hotel management company is the permittee. The permit expires in 2022.

Present Use: Alpine hotel and tourist destination

Significance: Timberline Lodge was the largest recreational project undertaken by the Works Progress Administration in Oregon during the 1930s. The lodge's architectural and artistic significance lies in its integration of exterior, interior and landscape design motifs that express regional cultural traditions. Architects on the project called this aesthetic "Cascadian" to recall the mountain environment of the Cascade range. The lodge has played a key role in Oregon's recreational history. It represents an historical example of a successful cooperative effort between government agencies, private companies and non-profit organizations to provide a government-owned recreational facility for public enjoyment.

PART I. HISTORICAL INFORMATION

A. Physical history:

1. Date of erection: 1936-1937. Excavation began on June 11, 1936. State WPA Administrator Emerson J. Griffith officially conveyed the building to the U. S. Forest Service on January 8, 1938.

2. Architects: U. S. F. S. architects W.I. "Tim" Turner, Linn Forrest, Howard Gifford, Dean Wright and the firm of Gilbert Stanley Underwood and Company, Los Angeles, California, served as consultants. Turner coordinated the project and acted as the liaison between WPA administrators, Forest Service architects and the consulting firm. Linn

Forrest designed elevations for the lodge. Howard Gifford produced drawings for the interior. Underwood's firm also contributed original drawings for the lodge. The design was a collaborative effort, with U. S. F. S. architects and the consulting firm both contributing ideas. Gilbert Stanley Underwood and Company played an important design role at the beginning of the project, but U. S. F. S. architects were primarily responsible for its completion.

3. Original and subsequent owners: U.S. Forest Service, 1938-present. The U.S. Forest Service granted the first permit to a group of Portland business and civic-minded people who organized as Timberline Lodge, Inc. on January 5, 1938. They served as permittees until May 4, 1952, when local restauranteur Elston Ireland and theater operators C. R. McFadden and John R. McFadden purchased the business. Charles W. Slaney bought out both partners by December 1953. Slaney was an operator until his permit was canceled by the Forest Service on April 11, 1955, for contract violations. RLK and Company, a hotel management company owned by Richard L. Kohnstamm, has been the permittee since April 28, 1955.

4. Builder, Contractor, Suppliers: The Works Progress Administration supplied labor, building materials and equipment; its primary role was to pay for labor and materials. The U. S. Forest Service supervised the project, and supplied equipment, timber and stone from the Mount Hood National Forest.
General Coordinator: James Frankland, U.S.F.S. Assistant Regional Forester, Engineering Department
Contractor: Lorenz Brothers, Portland, Oregon
Landscape Designer: U. S. F. S. landscape architect Emmett Blanchfield; A.D. Taylor, landscape architect and consultant to the Chief Forester
Decorative Metalwork: O.B. Dawson, supervisor of the WPA metal shop
Woodwork: Ray Neufer, supervisor of the WPA woodworking shop
Masonry: Harry Huer, masonry foreman and Portland contractor
Rock: Igneous rock from the Mt. Hood National Forest, flagstone from Stayton, Oregon
Wood: With the exception of the Head House columns, which were from the Gifford Pinchot National Forest, wood was from Oregon forests
Wrought Iron: O.B. Dawson's metal shop, Portland, Oregon
Furniture: WPA woodworking shop
Light Fixtures: Fred Baker, English-Baker Co., Portland, Oregon and the WPA metalwork shop
Additional Suppliers: Additional supplies were provided primarily by Oregon companies

5. Original Plans and construction: U.S.F.S. architect Linn Forrest prepared four preliminary schemes in December 1935, and Gilbert Stanley Underwood drew perspective drawings in January 1936. Title blocks are stamped by U. S. Forest Service, Region 6, and Gilbert Stanley Underwood and Co., consulting architects. Elevations are signed by Linn Forrest; some of the drawings of interiors are signed by U. S. F. S. architect Howard Gifford.

6. Alterations and additions: The observatory on the northeast side of the second floor

balcony was altered to become the "Ram's Head Bar" in 1950. George North, Timberline Lodge manager in 1950, suggested the alteration to provide another source of income for the lodge. A swimming pool was added to the west end of the west wing in 1959; the responsible party was Richard L. Kohnstamm. The pool was added to make the lodge a more attractive vacation spot in the summer. In 1964 the third floor dormitory rooms were divided to create additional guest rooms, and bathrooms were placed in every guest room; the responsible party was Richard L. Kohnstamm.

The first addition was a tunnel constructed out of wood to provide an entry to the ground floor level of the Head House. Heavy snowfall in winter quickly made the door to the ground floor impossible to reach without a shelter and Forest Service architects designed a wood tunnel that included an entry featuring the "Timberline arch," a post and lintel in the shape of a flat arch. This wood tunnel was considered unsafe and was replaced with a metal tunnel in the 1950s. A corrugated metal tunnel has been used since that date.

The most significant and largest addition to the lodge was the "C. S. Price Wing," an extension to the northeast side of the east wing costructed in 1972. This wing added approximately 19,500 square feet and made it possible to serve large groups and conventions. The addition covered the original lower terrace on the north side, eliminated direct access from the dining room to the upper terrace on the north side, and created a new exterior wall. The wing has two large spaces for groups and a lobby. A new terrace, created when the wing was added, is located on the north side of the addition. Responsible parties were the Forest Service and Richard L. Kohnstamm.

Alterations to the ski lounge and the "Ski Grille" were made in 1986 to create the Rachael Griffin Historic Exhibition Center in the ski lounge and to turn the "Ski Grille" into an auditorium called the "Barlow Room." These changes followed the lodge's designation as a National Historic Landmark in 1977 and created areas for exhibits and interpretive services. Responsible parties were the Forest Service and Richard L. Kohnstamm. Additional alterations occurred on the ground floor; the original hotel registration desk was moved from the first floor to the ground floor. Hotel offices were also relocated on the ground floor.

B. Historical Context:

1. The First WPA Hotel Project in a National Forest

Timberline Lodge was an early WPA project that received national attention as the first government-owned hotel in a national forest; it was also the first time the Forest Service had served as the landlord of a hotel. The progress and the outcome of the project were closely scrutinized by the WPA, the Forest Service and the public.

Timberline Lodge was the largest recreation project initiated by the Works Progress Administration in Oregon. It was a WPA experiment in the feasibility of a recreational facility managed by a government agency. Approved by the WPA in 1935, the lodge promised to contribute to the development of a weak and undiversified Oregon economy by expanding the sectors of recreation and tourism. The project would also provide immediate relief through WPA jobs.

The lodge was considered a model WPA project that fulfilled the social and cultural objectives of Franklin Roosevelt's New Deal administration. Through its use of regional traditions in art and building techniques, the lodge was intended to encourage Oregonians to find a sense of identity in a time of economic dislocation. The plan to use handcrafts and other disappearing artisans' skills pleased WPA administrators who hoped to rekindle the pride of unemployed Americans through productive work. Fostering an appreciation for American arts and crafts was another part of the WPA's cultural agenda.[1]

Harry L. Hopkins, the WPA's first national administrator, played a particularly important role in Timberline Lodge because of his interest in the project and the financial support he offered through his agency. Hopkins selected Emerson J. Griffith as the state WPA director in May 1935. His appointment was significant because Griffith was devoted to the project and worked extremely hard to secure WPA money for it. National WPA administrator Harry Hopkins considered the project important enough to visit on September 14, 1936, with a group of approximately thirty-five WPA staff members and politicians. After his visit, he wrote Regional Forester C.J. Buck that it was "one of the finest projects I have seen in the country."[2]

Timberline Lodge was the first WPA proposal Griffith made for Oregon in September 1935. It is not certain whether Griffith initiated the idea to build a lodge as a public-funded project or whether that idea came from the Portland Winter Sports Association, a group of businessmen who had been trying to build a hotel on Mt. Hood since 1931.[3] Before Griffith became the state WPA administrator, he tried to find private financing for a hotel and promoted the idea to the business community, including members of the Portland Winter Sports Association. His effort as a hotel entrepreneur was unsuccessful.

The financial problem that both the Portland Winter Sports Association and Emerson J. Griffith faced appeared to be solved with the entrance of the WPA. When the Portland business community first sought Forest Service approval to build a lodge in the Mount Hood National Forest in the mid-1920s, adequate financing, as well as concern about

scenic preservation, helped block the agency's consent. The WPA's final approval of the project on December 17, 1935, removed the initial barrier of cost. The Forest Service began to think positively about how a lodge could be used to fulfill policies set in the 1920s to provide public recreation in the national forests. Association with a large WPA project that would provide jobs for Oregonians was an additional attraction to the agency in 1935. Local Forest Service officials who believed that the project represented a fine opportunity to foster recreation and community development and who were particularly strong supporters of the idea included C.J. Buck, Regional Forester, F. V. Horton, Assistant Regional Forester, and F.W. Cleator, a planner in Recreation and Lands.[4]

The project was a joint venture between the WPA, the Forest Service and the Mount Hood Development Association (MHDA). The MHDA was a private group of Portland businessmen who organized in 1935 and gathered some members from the Portland Winter Sports Association. WPA projects typically involved sponsorships between government agencies and public organizations but, when the lodge proposal was first submitted, it broke the rules. The original proposal allowed the private Mount Hood Development Association to take the leading role in supervising the project; in return, the association received the permit to operate the hotel and make a profit. The Forest Service would lend its name as sponsor but initially intended to make a minimal financial and supervisory contribution.

By January 1936, WPA officials decided that the Forest Service would have to assume the supervisory role and not give the MHDA the permit, otherwise the Mount Hood Development Association would be in a position to use WPA funds for private gain. Pressure from WPA officials changed the nature of the Forest Service's role. The WPA exercised its administrative and political power to make sure that the Forest Service, as the responsible party for all that was built in the forest, would guarantee the proper supervision and future management of the hotel and its facilities.[5]

The WPA program that evolved on Mount Hood included many WPA cultural projects. By the time the lodge opened to the public on February 4, 1938, the Federal Art Project, Federal Writers' Project, Federal Theater Project and Federal Music Project were woven into the original proposal. Mutual participation of a few WPA projects was common, but the joint activity of four was unusual.

The Federal Art Project had the greatest influence on the final outcome of the lodge project. The involvement of the FAP vastly broadened the national significance of the architecture and art of the lodge. Burt Brown Barker, scholar, historical preservationist and former vice president of the University of Oregon, was appointed the Regional Federal Art Project director by Emerson Griffith in December 1935.

Barker was greatly respected, and his support for a special allocation from the FAP was eventually successful. Barker asked for money to embellish the building with decorative woodwork and metalwork, executed in the spirit of the nineteenth-century English Arts and Crafts movement. Barker hoped to convince Holger Cahill, the national FAP director, to use FAP money in a new way. Cahill preferred to use FAP monies to

underwrite murals, paintings and sculpture for public buildings.

Barker appealed to Cahill's civic responsibility to sponsor regional art in any medium and played on the perception of those educated in the east that westerners were culturally backward. Barker argued in his request: "the Oregon people need all the culture advantages they can be given, and if we could find a way to put works of art in and about this building it will be frequented by thousands...."[6] Before the project was completed, the FAP would allocate a total of approximately $48,000 for woodwork, metalwork, handcrafts and fine arts. Holger Cahill supported a $38,000 allocation in October 1936 after he visited the project to assess the work of interior designer and assistant state FAP director Margery Hoffman Smith. Smith's FAP appointment was questioned by Democrats because she was a staunch and wealthy Republican.[7] Cahill came away from his visit impressed by the talent of Smith and the value of the project.

The desire of Burt Brown Barker and the Timberline designers for hand-crafted decorative woodwork and metalwork and Cahill's fondness for murals were realized. A skilled blacksmith was hired with FAP money in January 1936 to supervise an ironwork shop in Portland, and a talented carpenter supervised the woodworking shop.

Much of the FAP-funded art work consisted of big, mural-like pieces. Douglas Lynch created linoleum panels and C. S. Price produced two large oil paintings, "Pack Train" and "Huckleberry Pickers." Virginia Darcé designed murals depicting the legends of Paul Bunyan for the "taproom," now known as the "Blue Ox Bar." Other FAP artists who produced large paintings or carvings included Darrel Austin, Aimee Gorham, Melvin Keegan and Howard Sewall.

The Oregon WPA Writers' Project, Federal Theater Project and the Federal Music Project were also part of the WPA's artistic activities at the lodge. Griffith asked Alfred E. Powers, director of the Oregon Writers' Project, to supply historical information that could be used in creating design motifs in March 1936. The Oregonian reported on March 15, 1936, that

> This history has been placed in the hands of the architects, mural painters, sculptors and others working on plans for the hotel. Old photographic prints of pioneer days...are being reproduced and used by artists to give authentic ideas for the decorations.[8]

Every effort was made to use accurate information to guide designs; the intent was to recapture a sense of regional identity through history.

The Federal Theater Project choreographed dances and the Oregon Music Project played at Timberline Lodge. The Federal Theater Project danced at the lodge dedication in September 1937 in the amphitheater. The dances reflected the lodge's design themes of nature, American Indian cultures and pioneer life and included "Dance of the Flax Scutching Machine" and "Indian Celebration Dance." WPA employees were honored in "The Dance of the WPA Workers." The Oregon Music Project orchestra played for

guests invited to the luncheon when President Roosevelt dedicated the building in 1937 and again on February 5, 1938 for Forest Service and WPA administrators celebrating the opening of the lodge. Later the orchestra presented other performances.[9]

The WPA tried to use as many workers and artists as possible on the lodge project. Approximately 600 workers were involved in lodge construction, and the WPA had an extensive organization to supervise them. Max Lorenz, a Portland contractor, was the construction supervisor who oversaw the WPA employees. Lorenz accompanied W.I. "Tim" Turner, the Forest Service supervising architect, on his weekly inspections. WPA employees worked in the rock quarry, timber camp and a shortlived shake camp at Camp 1/2; others were busy with equipment, grounds maintenance, clearing snow and building roads. The WPA provided funds for building a camp to house workers at Summit Meadows, located seven miles below the lodge.

The first WPA workers came on the job February 24, 1936, and peak employment lasted from August 15 to November 15, 1936. During that period, the total number of workers averaged approximately 450, of which 250 were building the lodge, 100 were working on the roads and 100 were employed in camp. The WPA wage scale ranged from $110 per month for unskilled workers to $188 for professionals; the cost of meals was deducted from wages, and board was free. To employ more people, crews were switched every two weeks and no one could work more than 120 hours per week.[10]

The Professional and Women's Project was another arm of the WPA involved in Timberline Lodge. Gladys Everett, the director of the state PWP, and Margery Hoffman Smith, assistant director of the state FAP, saw an opportunity to hire women on relief to sew, weave, and hook rugs. Smith found seamstresses already employed in the Portland-based WPA sewing project. Rug hookers were specifically selected from WPA roles because they were over 50, overweight and needed sedentary jobs. Discriminatory hiring practices made it difficult for these women who wanted work to get off of relief. Because knowledge of weaving dwindled long ago, Smith created a pool of weavers by personally paying a skilled Swedish instructor.[11]

The WPA employees worked well under tough conditions but finding workers was a problem. Forest Service supervisors asked for WPA workers on January 24, 1936, but waited a month for them. In May 1937, supervisors had difficulty finding men in the many trades needed. When supervising architect Tim Turner noted the difficulty of locating workers, he also described the importance of the project to state WPA director Emerson Griffith: "Mr. Griffith stated that should it prove necessary, he would take steps to rob other WPA projects (of workers) to carry the Timberline Lodge to completion."[12] Griffith's dedication to finding ways of encouraging the project played an important role in achieving its completion.

There was some criticism of the workers hired. Critics protested the hiring of non-WPA workers while others questioned the efficiency of WPA workers. Keeping the ratio of WPA workers to non-WPA workers at 9:1, as agency guidelines required, was a continual struggle. Particularly as the number of highly skilled arts and crafts projects

increased, the number of typical lesser- skilled WPA workers fell. The average ratio for the project was probably near 7:1.[13]

The WPA workers who were hired were not immune to the recurring accusation during the New Deal that they were inefficient. WPA critics of the organization grumbled that WPA stood for "We Putter Around." As winter began to close in on the uncompleted project, Tim Turner questioned worker efficiency, observing: "...as the relief labor is paid on the prevailing wage rate and is proving highly inefficient, costs are far in excess of what was anticipated."[14] The real problem was not lack of worker dedication but overly optimistic assumptions about the speed at which work could be completed.
WPA labor caused a public relations problem at the end of the project. When the Forest Service had trouble finding a suitable permittee, the public expressed its anger about the closed lodge. "New Lodge Sees Picketing" said the Oregonian on December 12, 1937. Skiers at the lodge carried picket banners proclaiming "Unfair to Skiers," because a lodge built by workers paid with public money was still closed two months after its dedication.[15]

These difficulties faded in later years. The lodge's origin as a WPA project has been the main source of its historical significance. Powerful associations and feelings arise when people see the art, handcrafts and building techniques displayed in Timberline Lodge. The lodge encourages public appreciation of disappearing skills and respect for the work ethic, technical knowledge and artistic talent of those who created a beautiful recreational facility in a period of severe economic depression.

2. Art, Architecture and Landscape Design

The art, architecture and landscape design of Timberline Lodge developed within the context of the Forest Service's new goal to foster recreational development after 1920 and the social, cultural, economic and political goals of the New Deal. The lodge was an important step in developing the Forest Service's skill in implementing this new mission.

The addition of architects to the Forest Service's Pacific northwest region (Region 6) constituted one phase of the agency's effort to sponsor recreation and professionalize its approach to recreational development and public use. W.I. Turner, the supervising architect of Timberline Lodge, was the first architect hired by the Portland office in the early 1930s. Linn Forrest, who designed early schemes and drew the elevations for the lodge, was the second. Howard Gifford and Dean Wright were added as staff architects in December 1935. Forrest was approximately twenty-five years younger than the others and the only one with a license and university training. He graduated from the University of Oregon, where he demonstrated his talent by receiving the Ion Lewis Scholarship in Architecture. Forrest was an attractive employee for a professionalizing agency.[16]

The Forest Service also sought to professionalize its approach to landscape design by hiring Emmett Blanchfield, the first person employed in Region 6 with a degree in landscape architecture. Blanchfield graduated from Oregon State University where he

studied under A.L. Peck, Chair of the Landscape Architecture Department. Peck was the first professional landscape architecture consultant to C. J. Buck, the head of the Pacific Northwest Region. Buck was committed to creating a model recreational plan. With the assistance of Francis Williamson, Jr. in Recreation and Lands, Blanchfield designed the landscape of Timberline Lodge.[17] A. D. Taylor, a landscape architect with a national reputation and a consultant to the Chief Forester, offered advice and reviewed the landscape design.

The Forest Service proceeded carefully in implementing its program of recreation and scenic preservation. Washington officials were nervous because designs for hotels on Mount Hood had a complicated history. Earlier drawings received criticism for being "too modernist" or unsympathetic to the environment.

The Mount Hood Development Association hired John Yeon, a member of a prominent Portland family, as the lodge architect when the proposal was approved. Yeon, who became well-known for his contribution to a regional architectural style, was a member of the MHDA. He also designed the hotel that Emerson Griffith tried to build on Mt. Hood as a private venture. By October 1935, WPA officials decided to dismiss Yeon. His commission smacked of the elitist system that funneled federal commissions to well-connected architects and artists. A WPA goal was to open doors to those outside such privileged circles.[18]

Forest Service officials in the Portland office were not sorry about the change. The bold, modern design Yeon proposed was not what they had in mind; they wanted a more traditional architectural style that blended with the mountain environment. Regional Forester C. J. Buck told the Chief Forester that the Portland office required architecture suited to the beautiful location. Buck wrote

> while it [the Portland office] reserves the right to pass upon all features of the plans it is primarily interested in the external design and materials. The unusual and magnificent setting of the structure requires careful consideration and original treatment.[19]

When the lodge was proposed, some top Forest Service officials in the Washington office such as William Norcross doubted the ability of the new staff architects in Portland to design such an important structure and wanted to use an accomplished architect with an established reputation. Some of the Forest Service officials in the Portland office wanted to give Tim Turner, Linn Forrest, Howard Gifford and Dean Wright the opportunity to prove their talent. When asked about hiring a consultant, F. H. Brundage, Acting Regional Forester, wondered if Washington D.C. architects were necessary. The reply of James Frankland, who became the Forest Service supervisor of the project, sealed the good fortune of the Portland team:

> I hardly see the need of an eastern architect- I recommend that Tim Turner or Lynn Forrest of our Regional Office be detailed to the work- It is our responsibility and a chance for one of our own to increase his technical

reputation.[20]

Frankland's outspoken support of the U. S. F. S. architects and his position as project supervisor gave them the power to exert much greater control over design. The Forest Service hired the firm of Gilbert Stanley Underwood and Company to serve as consultants. Underwood, an architect in the Treasury Department and principal of his firm, was a recognized expert in wilderness hotels for national parks. Hiring him would cushion the agency from liability and criticism. The choice of Underwood was influenced by Emmett Blanchfield, who was asked by F.V. Horton, Assistant Regional Forester, to recommend an architect who knew something about hotels for wilderness sites. Blanchfield suggested Underwood because he had designed Sun Valley Lodge in 1935, and Blanchfield felt it suited its location perfectly.[21]

Before the Mt. Hood project was underway, a member of Underwood's firm came to Portland in December 1935 to talk the Forest Service architects out of their interest in designing the lodge. Linn Forrest remembered being "wined and dined...but we were not convinced. We thought we could do the job and we wanted to do the job. We were able to convince Jim Frankland (the superintendent of the project)." [22]

Although Forest Service officials in Washington never gave the Portland architects complete design authority, in the end they played the most important role in designing the lodge. The agency considered Timberline Lodge the Forest Service's most significant point of public contact in the nation. The architects were told to follow the schemes of Underwood and prepare the working drawings to cut architectural costs. Because the Portland office wanted to assert control over the project and Underwood was only hired as a consultant, U. S. F. S. architects were given a window of opportunity to follow their own ideas. The lodge became an important developmental step in Forest Service recreational design.

Linn Forrest designed the Forest Service elevations. Turner and Forrest discussed ideas and Forrest developed them on the drawing board. In his initial schemes, Forrest veered away from the rustic toward the greater refinement of a "stately" picturesque style with its more finished materials and sophisticated techniques. Forrest was also influenced by the European chateaux and alpine architecture he saw on an European trip funded by the Ion Lewis scholarship. He fell in love with "the beautiful wood carvings and stone in Sweden and Germany" and their massive scale. He was also impressed by medieval castles with their stone interior and exterior walls, towers and arches. He and the other Forest Service architects were also heavily influenced by the "organic architecture" that Frank Lloyd Wright was developing. They discussed Wright's designs often. The concept of making a structure merge with its site was exactly what they wanted to accomplish at the lodge.[23]

Gilbert Stanley Underwood preferred the picturesque style that originated in late eighteenth-century England. He made that style suit wilderness hotels by adding rustic materials and details. Underwood wanted "simplicity and ruggedness...stone, peeled logs, heavy plank ship-lap rough sawn."[24] Emerson Griffith's design ideas were also

important. As the person who had obtained WPA funding and controlled the purse strings, he exerted a great deal of influence. Griffith, who traveled in Europe and collected ideas about alpine architecture, never hesitated to state his opinions.

The influence of the Forest Service architects, Gilbert S. Underwood, and Emerson Griffith, were all reflected in the final design. Forest Service architects offered the hexagonal shape of the core, three window walls on the north of the Head House, spreading wings, an oriel and great variety in dormers. Gilbert Stanley Underwood contributed the idea of a multi-sided central core with steep-pitched roof, a cross wing and a two-level main entrance. Griffith made sure that the lodge would provide visual and physical amenities for its guests.[25]

Services and mechanical systems inside the lodge were technologically sophisticated. Telephones and bathrooms were installed in all the guest rooms; dormitories shared these services. After a visit to the Waldorf-Astoria, Griffith suggested replacing all the recently completed plumbing so that medicine cabinets could be installed in the lodge's bathrooms.[26] A modern elevator was finished "in simulation of Ponderosa pine" to appear rustic and an "ultra-modern" treadle hand-lavatory was installed in the men's restroom. "Timberline Lodge Oregon," the promotional pamphlet produced by the WPA Oregon Writer's Program, stressed the sophistication of all the mechanical systems:

> The lodge is heated by steam; a temperature of 68 to 70 degrees is constantly maintained. A forced-ventilation system continually changes the air. Fire protection is amply provided by an electric alarm system and automatic sprinklers augmented by fire hose and chemical extinguishers in every corridor.[27]

Although the lodge's mechanical systems were forward-looking, its architecture looked back to the past. Forty years later Linn Forrest would call it "a classic...one of the last good examples of that type of architecture."[28] Designs in the Pacific Northwest tended to be at least ten years behind the latest style, and the lodge did not deviate from that tradition; it had much in common with picturesque and alpine structures built before 1925.[29]

The designers said that Timberline Lodge represented a "distinctively American alpine architecture" they called "Cascadian" to express its reflection of the environment of the Cascade range. Two features that made the lodge special were its beautifully executed expression of regional themes and the unique design of the "Timberline arch" The designers adapted the scale, material, form and color of architecture, interior design and landscape to create a unified expression of the regional environment. Mountain boulders were used as exterior wall material. The six giant columns in the main lounge were carefully orchestrated to remind the visitor of old-growth forests in the surrounding Cascade range.

The "Timberline arch" originated in the design discussions of Tim Turner and Linn Forrest. As the two worked on Forest Service camp sites and shelters in the Pacific northwest, they developed a distinctive wood post and lintel opening in the shape of an

arch. Early forms of the "Timberline arch" were used at the Verlot Ranger Station in Washington. The flat arch consists of a lintel supported by curved posts, sometimes with chamfer-cut wood brackets or corbels. The arch's distinctive appearance with a lintel or crossbeam supported by curved sides may have been related to Linn Forrest's familiarity with crucks. Crucks are pairs of timbers arched together that form principals for the support of the roof and walls of small timber-framed houses. They were used in the houses of western England until at least the sixteenth century. The "Timberline arch" has also been called the "haystack arch," and its form may have been influenced by the shape of haystacks.[30]

The architects used the arch as the chief design element in the main entrance door architrave and repeated it extensively throughout the building. The "Timberline arch" reappears in the interior in window openings, fireplaces, entrances and furniture. The arch also made a pleasing aesthetic addition when it was used in the 1940s to mark the entrance of the temporary snow tunnel that provided entry to the ski lounge.

The use of the arch throughout the lodge represented a collaboration between Linn Forrest, Howard Gifford and Margery Hoffman Smith, the interior designer and assistant director of the state Federal Art Project. Such a fundamental form as the arch was an important addition to the design, and its repetition was a primary source of the lodge's architectural strength. The combination of a unified design that reflected its environment and the uniqueness of the Timberline arch produced the vernacular called "Cascadian."

The landscape architecture of the lodge developed in a pattern similar to the architecture. Forest Service personnel in Region 6 played the leading role in creating the landscape plan. A. D. Taylor, a nationally prominent landscape architect and advisor to the Chief Forester, was hired as a consultant. Taylor visited the site and made recommendations, but Emmett Blanchfield and others involved in landscaping exercised great authority. When the lodge was finished, the Forest Service had demonstrated its skill in harmonizing sites with structures, protecting sensitive environments on construction sites, and creating landscape features for public enjoyment.

As a WPA project the art, architecture and landscape design of the lodge reflected the progressive social, cultural, economic and political missions of the New Deal and its WPA administrators. Borrowing the extravagant language of New Deal politicians, Emerson Griffith praised the WPA workers in 1938:

> These men indeed feel that they are putting their skill into a cathedral. Coming up from the depths of despair they work with a spiritual exaltation which sometimes amazes me.[31]

Griffith accepted the New Deal social theory that employment would restore the dignity of the unemployed and encourage labor-intensive handcrafts in art and architecture. Five handcrafts were given key roles: metalworking, woodworking, weaving, sewing and rug hooking. Metalworking was the first project in handcrafted architectural decoration. O.B. Dawson, who had studied the craft of European and American metalworkers, was

in charge of WPA workers in his Portland shop. Tim Turner, the Forest Service supervising architect, and Dawson agreed that all the metalwork should be wrought iron, done at the forge in the old tradition.[32]

Metalwork was to be an important element in the lodge's interior design and wrought-iron dining room gates were planned as the lounge's main attraction. Made without rivets or bolts with all connecting members brazed together, the completed gates shown with the highlights of wrought iron. The metalworking shop produced a long list of additional hand-crafted wrought-iron products, including lighting fixtures, door hardware, andirons, pokers, fire screens, iron bands and furniture fastenings. The extensive use of wrought iron gave a feeling of strength and permanence to the interior design.

Woodworking was the next architectural ornamentation project. Ray Neufer, a cabinetmaker, furniture maker and wood carver, supervised the WPA woodworking shop as it completed exterior and interior carvings. Some of the most memorable carvings were the twenty four newel posts for the Head House; many of them depicted animals native to Oregon presented in endearing poses. As newel posts, they were touchable art that everyone could enjoy.

Margery Hoffman Smith was chosen by Emerson Griffith to supervise the furnishings project that started in 1936. She employed skilled workers in both the metalwork and woodworking shop. Smith was a talented interior designer with a strong sense of the importance of structural simplicity and integrity. She designed most of the furnishings with the help of O. B. Dawson and Ray Neufer. Eight hundred and ten pieces of furniture were made for the lodge. Furniture in the main lounge was made of oak and wrought iron while furniture for other areas was made of wrought iron combined with fir or woven rawhide.

Smith also supervised and designed motifs for the three fabrics projects. The fabric projects were the main sources of employment for women who found a place to use their handcrafts of sewing, weaving and rug hooking. Curtains for the main lounge and guest rooms used twenty-three designs and were made of sun-fast sailcloth with patchworked appliques. Woven fabric for upholstery, curtains and fabrics totaled 1,012 yards. The hooked rugs were created from cuttings discarded from the WPA sewing units in Portland and old CCC blankets and uniforms. Colors of earth, sky, forest and water followed the design motifs from nature. The hues of the CCC materials were muted because the reused materials could not hold bright dyes.

At least as long as the jobs lasted, the execution of the five handcrafts at Timberline Lodge allowed the New Deal to realize its objective of instilling pride through useful labor. O. B. Dawson remembered:

> Now that every one [sic] knew that we were going to do the Timberline Lodge work and that everything made for the lodge had to be made the same as the smiths would have done in pioneer days, it was a pleasure to see how the old smiths and their helpers entered into the spirit of what we were doing.[33]

An important New Deal mission was to erase the sense of cultural and economic dislocation intensified by the Great Depression. Rapid technological and social change in the 1920s tended to separate people from their regional roots. The prosperity of that decade made the separation easy to forget, but the sense of disconnection came back when the economy soured. The cultural goal of WPA administrators was to promote pride by expressing regional themes in art and by sponsoring local artists.

Burt Brown Barker, the state Federal Art Project Director, was enthusiastic about the interest of state WPA director Emerson Griffith and the Forest Service in promoting regional art. Barker was pleased that they wanted the lodge to be "unusual and set a precedent by having art very prominent. When such a public demand is present, I feel it should be encouraged."[34] That interest also produced a balcony especially designed to display the fine art produced by FAP artists.

Regional art was displayed throughout the lodge. "Landscape" by C.S. Price and "The Mountain" by Charles Heaney hung on the east wall of the balcony. "Musicians" and "Dishwashers" by Darrel Austin were on the west wall. C.S. Price's "Plowing" was in the main dining room along with Eric Lamade's relief carving "Native Animals." Florence Thomas's relief carving hung on the right wall of the corridor leading from the ski lounge to the taproom. Howard Sewall's large oil paintings, "Metal" and "Wood," which paid homage to the lodge's wood and metal workers, were in the "speakers' alcove" (the area designed as a barber shop) of the ski lounge.

Regional art was also used to add importance to the less formal public spaces of the coffee shop and the taproom. Douglas Lynch's "Calendar of Sports," thirteen carved linoleum panels describing seasonal sports and featuring important people associated with the lodge, covered the walls of the Ski Grille. Three opus sectile murals presenting tales of Paul Bunyan by Virginia Darcé were hung in the taproom. Opus sectile was a popular craft of the period in which large pieces of colored glass were cut to fit forms in the composition.[35]

The WPA amply fulfilled its cultural mission to promote regional fine art at Timberline Lodge. Works of art, such as the carved wood panels showing pioneers negotiating difficult roads, evoked the Oregon trail, while scenes of huckleberry pickers recalled the bounty of the Pacific Northwest. By 1937 FAP officials and Forest Service architects decided that they needed to exercise restraint so that the amount of art work would be kept in balance with the simplicity of the lodge's architecture.[36]

State, regional and national directors of the FAP continually visited to check up on the project. Care was taken to see that the artists assigned to the FAP project at the lodge could be considered "Oregon artists." Although only Douglas Lynch was born in Oregon, some of the artists studied at the Museum Art School in Portland, and all lived in Oregon. WPA administrators celebrated their success in a 1940 promotional brochure:

> Public appreciation...has been greatly stimulated by the Federal Art Project and

> allied activities of the Works Progress Administration. Timberline Lodge is a case in point affording as it does a splendid opportunity for public exposition of the talent resident in Oregon.[37]

The FAP art illustrated regional cultural themes, as WPA administrators required. Carved wood panels of pioneers negotiating difficult trails evoked Oregon's Barlow Road. The FAP, responsible for commissions for public buildings throughout the country, liked to support murals. The mural-like art created for the lodge was part of the FAP's gift of large works of public art to the nation during the Depression. "Oil murals" was the way a WPA promotional brochure described Sewall's paintings, and many of the other pieces were the size of murals. The type of "bold and big" work that the FAP found well-suited for public art also fit the building's architectural scale.

Regional cultural traditions were also displayed in the architecture, ornamental decoration and handcrafts used to furnish the lodge. Emerson Griffith sought historical information that the architects could use in design. The emphasis on cultural themes was written up in Portland newspapers and highlighted by Forest Service architects.[38] When Tim Turner explained the metal work to be done to O.B. Dawson, he made it clear that all of the architectural decoration would relate to the two themes of Indian culture and pioneer life.[39] "Nature" emerged much more abstractly as a third regional theme only when Margery Hoffman Smith started the furnishings project in 1936. Later she remembered, "Forms of trees, wildflowers were stylized to give patterns, animals of the woods, fish of the rushing river, and the insects of the air were adapted to our use."[40]

The three themes of nature, American Indian culture and pioneer life were beautifully executed in the lodge's architecture, ornamental decoration and handcrafts. Although the more abstract designs started with Smith, nature served as a fundamental architectural motif from the beginning. U. S. F. S. architect Linn Forrest remembered being "inspired by the character and outline of the mountain peak...The entire exterior was made to blend as nearly as possible with the mountain side."[41] Gilbert Stanley Underwood, however, was thinking of an Indian tepee when he described the "wigwam roof" of the Head House.[42] Other observers were also reminded of a tepee and read the Head House as a reflection of Indian culture.[43] Hand-hewn columns, rough-sawn siding and uncoursed boulders harked back to pioneer building techniques. When Emerson Griffith saw early elevations of the lodge, he protested that "the front wall with definite clean-cut circular outline did not conform with the pioneer spirit which was more jagged."[44]

Ornamental decorations also reflected these themes. Indian culture played a prominent role in the lodge's exterior. Front and back entrances displayed symbols that were designed to suggest Indian culture and spoke powerfully of American Indians' presence on the mountain. A carved Indian-like design was prominently placed over the first floor main entrance of the lodge. Furnishings evoked all three themes. Iron strapping and wrought-iron gates brought back memories of blacksmiths. The different styles of lighting fixtures reflected Indian and pioneer cultures. Furniture, with its strap iron, "post and rail" construction for couches and chairs and wheelbarrow seats, spoke of

pioneer life. More prominently than anything else, the fabrics and watercolors that hung in the bedrooms and corridors portrayed themes of nature in wildflowers, trees, leaves and grasses. Oregon offered artists and designers an "almost inexhaustible fund of definitely local thematic material."[45]

Timberline Lodge reflected the short and long-range economic plans of the New Deal and its WPA administrators. The immediate goal of providing jobs was quickly, if temporarily, accomplished. The project was specifically designed to use as many different skills as possible; it was the WPA's way of showing how hard the agency was trying to assist all of America's jobless men and women. The WPA proudly announced that "construction of Timberline Lodge employed a greater variety of labor--skilled, unskilled and professional--than any other Works Progress Administration project in Oregon."[46]

Every conceivable type of worker was listed, including an "ox bow bender," to reach a total number of ninety-eight. The long-range economic goal was to demonstrate the potential for developing four Oregon industries: flax, wood products, tourism and recreation. There was some hope of reviving the dying Oregon flax business and the use of Oregon flax and wool in the lodge presented an opportunity to do so. The main emphasis was on the remaining industries with their greater potential.

The WPA and the Forest Service shared the goal of promoting the timber industry. Part of the motivation for the WPA's pamphlet "Builders of Timberline" was to prove that the lodge was employing Oregon's building trade workers. In its public announcement of the lodge's completion the Forest Service stressed:

> Everywhere is seen in the construction of the guest rooms and furniture, woods native to the northwest, such as ponderosa pine, Port Orford cedar, western red cedar, hemlock, and Douglas fir, finished to show the decorative possibilities of commercial soft woods.[47]

The lodge was designed to encourage the development of tourism in Oregon. When Tim Turner protested adding large observation windows because they conflicted with the architectural design, Emerson Griffith insisted that the windows provided tourists with scenic vistas. President Roosevelt dedicated the lodge on September 28, 1937, and closed his speech with a bow to the lodge's potential as "a place for generations of Americans to come in the days to come."[48]

Roosevelt emphasized timber management and sales as an important outgrowth of the lodge's identity as a tourist attraction. The New Deal administration saw the lodge as a place to educate the public in the importance of national forests in promoting economic growth. In his dedication speech, Roosevelt suggested that those who visited would recognize the need to harvest national forest timber to develop the Oregon economy.[49] The use of the lodge to encourage people to see national forests as places that could serve both recreational and economic goals was a major component of the New Deal plan.

The lodge demonstrated the New Deal effort to provide recreation areas. Because it was the first publicly owned hotel in a national forest, Roosevelt called it a test in "the workability of recreational facilities installed by the government itself and operated under its complete control."[50] Just as he tied timber and tourism together in the dedication, he emphasized the magnetic relationship between recreational development and tourism. "I look forward to the day," declared President Roosevelt, "when many, many people from this country are going to come here in the west for skiing and tobogganning and various other forms of winter sports."[51]

The Forest Service supported the New Deal's recreational mission as a source of Oregon's economic growth. The agency originally sponsored the lodge to symbolize its commitment to recreation. The Forest Service's announcement of the project's completion confirmed the lodge's recreational significance: "Mount Hood Timberline Lodge recently erected in the Mount Hood National Forest is an outstanding development for the encouragement of winter sorts and recreation."[52] When WPA administrators accepted the proposal to build a lodge, they expected it to help fulfill their social, cultural and economic missions. They also made it serve political ends. Throughout the lodge's construction, WPA national administrators such as Harry Hopkins and state administrators, such as Emerson Griffith, brought politicians and other powerful people to see this emblem of New Deal accomplishment.

State WPA administrator Emerson Griffith wanted the architecture and landscape architecture of the lodge to reflect leisure class tastes and symbolize the prosperity people would enjoy if the economic policies of the New Deal were continued. To critics of the New Deal, the project symbolized something else--a costly, impossible dream. When completed, Timberline Lodge was enormously over budget. The WPA allocated $246,893 upon approval in 1935, and the public was continually reminded of how expensive the project had become. The final cost was estimated at $955,642 in 1936.[53] The expenditure also caused protest because public funds built a lodge that many people could never afford to use. For some, the lodge represented unequal access to a symbol of leisure class life.

3. Public Use: The Expansion of Public Use at Timberline Lodge

Public use of the site and structure of Timberline Lodge has changed and expanded since its opening in 1938. The site and structure have passed through four main stages of public use: limited (pre-history - 1934), developmental (1935 -1941), expanded (1945-72) and changed (1973-present).

The history of public use at Timberline Lodge began with a period of limited activity among American Indians, pioneers and early recreationists prior to the proposal of the lodge project in 1935. Indians had been in the area and traveled through it for hundreds of years. The timberline of Mount Hood had important material and spiritual value for Indians, but was not heavily used. Indians went on spiritual quests or gathered and hunted on the mountain; the future site of the building was known as a particularly good place to find white bark pine nuts.[54]

The earliest recorded history of white use was in 1846 when Joel Palmer tried to find a route for the Barlow party, the first group of wagon pioneers to travel across Mount Hood. The Barlow Road, which followed part of the later course of U. S. Highway 26, was built in 1847. The pioneers' use of the site was infrequent, but by the 1850s new visitors came to the timberline on a limited basis. Early mountain recreationists hiked and climbed in the area. Camp Blossom was established as a staging area for climbers prior to the 1850s and Timberline Cabin was built on the west side of the camp; both were spots for preparation and rest.[55] Difficulty of access limited the use of the future site of Timberline Lodge.

After 1920, the area became more populated, and there were disagreements over how to manage public use. A few preservationists wanted to keep the mountain completely unchanged, but most people wanted some development. Groups advocating growth had different goals. Some were primarily interested in building good roads, trails and camp sites so people could access the area more easily. The Forest Service wanted to increase the number of recreational activities in the Mount Hood Forest without losing control over development.

The completion of the Mount Hood Loop Highway in 1925 brought the conflict betweeen the goals of preservation and development to a head. Now there was a beautiful highway to a major tourist attraction but no services for visitors. Influential members of the Portland business community organized as the Mount Hood Trail and Wagon Company in 1926 to gather financial sponsors for a new hotel on the north side of Mount Hood. Another group of businessmen organized as the Cascade Development Corporation to build a tramway from Cloud Cap Inn to the summit of Mount Hood. The formation of these groups produced heated debates over public use.

When the Forest Service saw the level of conflict, it wisely began a policy of requesting community opinion regarding the public use of Mount Hood. The agency held its first public hearing to discuss this matter on April 15, 1927. Chief Forester William B. Greeley came to Portland to conduct the hearing, indicating the importance of public involvement and the significance of the site to the Forest Service. Although no resolution was reached, the Forest Service established a pattern of seeking community discussion.

As its next step, the agency sought outside consultation and asked for the opinion of three nationally recognized experts in wilderness preservation, Frank A. Waugh, John C. Merriam and Frederick Law Olmsted, Jr. Olmsted summarized their conclusions in "Public Values of the Mount Hood Area," a document whose principles on public use greatly influenced Forest Service policy.[56] Olmsted offered the clearest support of cautious development and opened the door to the next phase of the history of public use at Timberline Lodge.

When the project was approved in 1935, a developmental phase began that continued until 1972. The issue of public use now involved both the extent to which "public use" meant equal access for all social classes and the nature of services and recreation to be offered.

The history of public use at the lodge was shaped by its earliest origin in the commercial and recreational interests of business people. The first promoters, such as the Portland Winter Sports Association and the Mount Hood Recreation Association (which reorganized as the Mount Hood

Development Association), dreamed of a well-appointed lodge that would suit upper-middle and upper-class tastes. Those roots were disturbed but not destroyed when the Forest Service and the WPA took control of the project at the beginning of 1936. Complaints that the lodge was too expensive and designed for "the leisure class" emerged early and endured. The continued influence of people not concerned about making the lodge affordable for people of modest means kept the theme of "ski lodge for the wealthy" alive, if muted by such things as the president's nationally broadcasted dedication to WPA workers.

As a public agency, the Forest Service was required to consider the accessibility of the lodge to people in all economic levels. Beginning in 1936, the issue of equitable public use took on architectural form in debates over dormitories. When state WPA director Emerson Griffith wanted to replace cheaper dormitory rooms with more expensive guest rooms Forest Service architects protested and won. The architects were primarily thinking of young skiers and hikers who could not afford to pay high costs; later the issue of use would broaden to the general public. U. S. F. S. architect Linn Forrest remembered "A certain group of people who were actively promoting this [project] wanted to have it be more or less a private club...A lot of us [members of the Forest Service] promoted the idea that young people were going to use this and they didn't have those means."[57]

A battle involving physical rather than economic accessibility also took place on the architects' drawing boards. Public restrooms were originally planned for every floor of Head House. After the second floor restrooms were scratched, Emerson Griffith decided that it would be better to turn the space for first floor restrooms space into rentable rooms. Forest Service architects maintained that this design would inconvenience the public. They knowingly pointed out that older people would be frequent lodge visitors and negotiating stairs would be difficult for some of them. Griffith won this battle. Although his main intent was to make the lodge pay its own way, public services were limited.[58]

During the early years of development, between 1935 and 1941, discussions about additional buildings and recreational facilities involved the underlying issue of public use. Emerson Griffith began to seek WPA money for another structure in March 1937, because it became clear how expensive lodge operation would be. The plan was to build a structure with additional rooms and services that would make it possible to lower the cost of overhead. Griffith described a second structure in April 1937, which would include an assembly room to seat 200 people, guest rooms for another 200, employee quarters, public toilets, waxing room and cafeteria.[59] He also discussed developing plans for a garage and ice rink as amenities for guests and separate Forest Service quarters for the full-time Forest Service representative.

Plans for the second building, which became known as the "Ski Chalet," were underway before the WPA decided it was not interested in additional projects. WPA administrators reached a verdict on the lodge: although beautifully made out of expensive materials, the building was a total failure as a WPA project because most of its cost was not in WPA labor. When Griffith and the Forest Service architects found out that the "Ski Chalet" would not be funded, they hoped for money for a third wing in July 1937.[60] Both the "Ski Chalet" and the new wing were, in part, efforts to address public use by adding more affordable guest rooms. These suggestions arose out of issues of public access and were carried out in the following phase of expansion.

Controversy over the public's right to use the lodge became most heated in 1939 when the Forest Service began to charge a 25-cent fee to tour the main lounge and balcony. The fee was supposed to discourage people from wandering through the building and to help pay for maintenance. The outcry was so strong that popular World War I veteran and columnist Ernie Pyle visited and offered his opinion. Pyle wrote in his newspaper column that prices at the lodge were so high that he ought to get to peek into occupied guest rooms for his quarter. Public pressure ended the fee.[61]

The vision of how the lodge and its site would actually be used by the public was planned during the early years. Mountain climbing and hiking had been the primary recreational uses at the site, but the developmental plan emphasized skiing and tourism as the areas of greatest potential growth. Many of the original promoters were skiing enthusiasts or those whose businesses would benefit from this sport. They envisioned the structure's primary use as a ski lodge and planned promotional campaigns such as the Portland Winter Sports Carnival, to connect the lodge with skiing in the public's mind; ski races and ski jump competitions were scheduled to coincide with other events at the lodge. Due to these efforts, Timberline Lodge became known as a ski lodge.

From the beginning, the lodge was a tourist attraction. Everyone wanted to see the beautiful building and enjoy the mountain scenery. Ernie Pyle commented in 1939 that the lodge "has turned into a shrine and a museum. Every week-end since it was built there have been from 2,000 to 10,000 people up here just to look at it." Although WPA administrators in 1937 declared the lodge a failed project because most of the cost was not in WPA labor, they did not know how well it would accomplish another WPA mission--building Oregon tourism. Judged on its ability to attract visitors, the lodge was one of the most successful WPA projects in the country.

The need to make a profit and the early recognition that summer was the most lucrative tourist season, produced plans to develop other year-round recreation at the lodge. Trails were laid out on the north side of the building. A temporary stable for the horses used for trail riding was built in 1939 and a more permanent stable was completed in 1942. A swimming pool was discussed but not built. Promotional brochures in this period touted the lodge as an "all-year around playground" and a "twelve-month pleasure paradise." They included cartoon-like maps that sketched a dizzying array of fun available in every season.[62] More attention began to be paid to keeping the site attractive in summer as well as winter because it was the beauty of the location that brought the tourists. During this phase, there was a great deal of discussion about the type of recreation that should be allowed at the lodge. Regional Forester C. J. Buck and some Forest Service personnel felt strongly that only activities such as trail riding, hiking, camping and skiing should be permitted. They did not allow the addition of a swimming pool, permanent tennis courts, or other forms of "urban" recreation.

World War II brought the early years of development to a close. Gasoline and tire rationing reduced the normal number of summer visitors by half and the lodge became too expensive to maintain. A plan to let the United States Navy use it for an officer rehabilitation center ran into legal obstacles, so the Forest Service hired responsible caretakers and closed the building. The lodge was heated to keep pipes from freezing, draperies and art work were stored and a work crew from the Conscientious Objector Camp at Wyeth, Oregon did maintenance work.[63] Forest

Service personnel carefully checked the building on a regular basis.

When the lodge reopened on December 1, 1945, the enthusiasm for skiing was a sign of the important role the sport would play in the next stage of development. Skiing experienced a boom near the end of the prosperous 1920s but there had been little growth in the sport in the depressed 1930s. During the war, people were too busy working and fuel and rubber rationing kept them off the slopes. Postwar prosperity provided the disposable income necessary to participate in the sport, and the popularity of skiing in the Pacific Northwest increased the number of lodge visitors.

The lodge's postwar expansion phase began slowly, due to the difficulty of making a profit at the lodge. High overhead and the lack of trustworthy and dependable employees were key problems. The Portland businessmen who organized as Timberline Lodge, Inc. in 1938 had a difficult time keeping managers. William Temple, who became manager in 1946, showed a profit the next year, the first since the lodge was built. Financial gains were maintained through 1948, but by 1949 the lodge was in the red again. George B. North took the job of managing the lodge in 1949 and was able to put it on a profit-making basis once more. North was responsible for adding the Ram's Head Bar in 1950. The bar expanded alcohol consumption as one form of the lodge public's use and helped keep the lodge open by bringing in profits.

North's opportunity for success was substantially supported by the completion of a new state road between U. S. Highway 26 and the lodge in 1949. Just as the Mount Hood Loop Highway played a key role in the development of Mount Hood in 1925, the new stretch of road literally "laid the groundwork" for the expansionary phase by making the lodge much more accessible to visitors. The old road could not accommodate two-way traffic throughout the year, had a steep grade and, as the Forest Service delicately suggested, frightened "nervous drivers."[64] The new road had gentler grades and softer curves; its costly maintenance was picked up by the State Highway Department. The Forest Service shouldered that heavy expense in 1937 in order to make it easier to find a permittee.

Another addition to the transportation system, first suggested in 1926, was the "Ski-Way," an aerial tram running from the small community of Government Camp to the lodge. Completed in 1951, "Ski-Way" was designed to increase public use of the area by making it possible for people to ski at the lodge without having to drive up. Trams were effectively used in European ski resorts and seemed like a fine idea for cutting down congestion and increasing public use. The "Ski-Way" turned out to be a slow way to get to the lodge and it stopped operating after 1953.[65]

The early difficulty expanding services encouraged Timberline Lodge, Inc. to sell out, even though public use increased steadily after the war. Elston Ireland, Portland restauranteur, and theater owners John McFadden and his father William McFadden bought the company on May 4, 1952, thinking they could expand the use of the lodge as a resort offering relaxation and good food. Ireland loved the lodge and his dream was to have the public use it to enjoy fine dining, a tradition that would be carried forward in the expansionary period. The McFaddens focused on the hotel operation and began broadening public use of the lodge in a different way.
Elston Ireland soon wanted out of the partnership because he discovered that the McFaddens

included illegal gambling among other new activities at the lodge.[66] Gambling became a popular pastime for some employees. Employee management had always been a problem because of the lack of housing and remoteness of the location. The next owner would increase illegal public use of the building even further with prostitution.

Charles W. Slaney bought out Ireland and the McFaddens by December 1953 and brought more gambling and prostitution to the lodge.[67] Slaney violated many of the provisions of his contract with the Forest Service, including neglecting to pay electrical bills, which forced guests to leave when the power was shut off in 1955.[68] The agency had several grounds on which to cancel Slaney's permit and used his failure to safely operate the Magic Mile chairlift for public use.[69]

Because the original group of responsible Portland business people sold Timberline Lodge, Inc., the Forest Service was no longer cushioned from experiences with operators like Slaney. Lloyd Olson, former supervisor of Mount Hood National Forest, remembered that the agency looked over new candidates to operate the lodge carefully.[70] The Forest Service wanted someone with hotel experience, ability to manage employees and enough reserve income to support the operation.

Richard Kohnstamm, selected out of a pool of 150 applicants, was a young man with a degree in social work and knew how to manage employees successfully. He also had enough capital to make the lodge successful.[71] Kohnstamm, a skiing enthusiast, had served in World War II with others who became involved in the skiing industry after 1945. The Forest Service thought that Kohnstamm was a solid candidate because he had the financial ability to make the lodge prosper and the managerial ability to handle employee relations.

Richard Kohnstamm represented a return to the expansionary spirit of Emerson Griffith. When Kohnstamm took over the lodge as permittee and owner of RLK and Company on May 28, 1955, he began a new wave of development. Like Griffith, he appreciated the beauty of the lodge and was particularly interested in encouraging public use by adding skiing facilities. These improvements became significant events in the advance of skiing technology and recreational history in Oregon.

This was the era in which public use of the lodge was most closely tied to skiing. By expanding skiing facilities and following the tradition of tying important lodge and skiing events together, Kohnstamm boosted the number of visitors dramatically. Kohnstamm immediately went to work on expanding skiing services. The $150,000 ultra-modern, double-chair "Pucci lift" was built in 1956. The twenty fifth anniversary of the lodge in 1962 was tied to the unveiling of a new $275,000 "Magic Mile" lift which had a vertical rise of 1,089'. Another anniversary of the lodge was connected to the 1966 opening of the $200,000 "Victoria Station" lift, which had a vertical rise of 900'. An important step in skiing history that further increased public use was the addition of lights for night skiing in 1972.[72]

While Kohnstamm promoted the facility as a ski lodge, he worked towards fulfillment of other plans discussed when the lodge was built. The Portland Chamber of Commerce requested $2,000,000 in congressional appropriations two years after Kohnstamm became the permittee. That request, based on the argument that public use had dramatically increased, would bear fruit

by 1970. Funds requested in 1957 were for many of the things that Emerson Griffith wanted in 1937: a day lodge for recreationists, employee housing, a new wing and a garage.[73]

The public's expanded use of the lodge was verified in basic ways before these additions were made. In the 1960s, more sophisticated water and sewage systems were installed to accommodate more visitors. To increase the number of rentable rooms, Kohnstamm decided to move employees to an inn he purchased in Government Camp. The lodge was closed during the summer of 1964 to remodel the third floor dormitory rooms and create more guest rooms. The 1966 expansion of the parking lot to provide space for 1,800 cars demonstrated the increased popularity of Timberline Lodge.[74]

Additional support for Richard Kohnstamm's search for congressional money began to appear in 1969 when the Forest Service asked Congress for $3,000,000. Congress appropriated $101,000 for a garage in 1970 and $961,000 for a convention wing in 1971. The garage was completed in 1971 and the end of the expansionary phase came with the beginning of the construction of the new wing in August 1972.[75]

After 1973, the building slowly changed from a ski lodge to an historic hotel commemorating the dedication and skill of workers during the Great Depression. The shift began when public sentiment and federal laws supported historic preservation; Timberline Lodge was added to the National Register of Historic Places on November 12, 1973. This evolution, combined with the reemergence of the argument that a day lodge would preserve the old lodge, began to create a new vision of the lodge's public use.

The organization of the Friends of Timberline in 1975 was another marker of the lodge's transition. This group of concerned community members was supported by the growing awareness that the historic beauty of the lodge needed preservation. The Friends of Timberline found many people willing to offer time and money to support historical projects such as creating inventories, and restoring and replicating handcrafted fabrics and furniture. Designation as a National Register Historic Landmark on December 22, 1977 intensified the perception of the lodge as a historic structure deserving preservation.[76] The decision to hire a full-time curator in 1979 also marked the transition from a ski lodge to a historic structure housing Depression-era artifacts. Curator Linny Adamson brought both appreciation of the building and knowledge to her new position.

The completion of the Wy'East Day Lodge in 1981, which shifted recreational use to its new quarters, physically confirmed the change in the old lodge's function, as did the creation of the Rachael Griffin Historic Exhibition Center in 1986. This exhibit on the ground floor of the Head House gave visitors an opportunity to learn about the construction of the lodge and its arts and crafts.[77]

4. Joint Effort: Government agencies, for-profit and non-profit groups sustain the lodge

The building and operation of Timberline Lodge are the result of a joint effort of government agencies, for-profit and non-profit organizations that have experienced change, conflict and

success. This joint effort combines groups who share the goal of maintaining the lodge but put different values on other objectives, the main distinction being between for-profit and non-profit interests. Timberline Lodge is sustained by a partnership of compromise that sets an example of balancing equities for public benefit.

Divergent goals characterized this joint effort from the beginning. The first sponsors of the lodge were business organizations such as the Portland Winter Sports Association, the Chamber of Commerce, the Mount Hood Recreation Association (which became the Mount Hood Development Association) and the East Side Commercial Club. The motives for sponsoring a lodge varied among individuals in these groups. Most were interested in general community economic development and the promotion of winter sports for public benefit; a few were also interested in private commercial gain.

The Forest Service and the WPA shared the goal of building a lodge. Both hoped to increase recreation in the Mount Hood National Forest and establish good relations with the public and the Portland business community by sponsoring a lodge. The Forest Service was interested in staving off additional criticism that it did not support recreational or commercial development. The main goals of the WPA were to enhance the economic development of the state and create jobs. Less public motives were to create political good will for the WPA and the Roosevelt administration by providing a major tourist and recreational attraction.

Difficulties between commercial and non-commercial interests arose as soon as the WPA discovered that the Forest Service had given commercial sponsors the permit to operate the lodge. The WPA dissolved that agreement and required sponsors to reorganize into a non-profit group that would raise $20,000 in 4% bonds to encourage public participation and supervision. The private sponsors, organized as the Mount Hood Development Association on January 16, 1936 and sold $16,700 of the bond issue within a month. This demonstrated the popularity of the Timberline Lodge project and the good investment the bonds represented.[78] The WPA's action changed the role of the first sponsors from private beneficiaries of a government project to civic promoters. The Mount Hood Development Association made an important contribution to the lodge project by encouraging Portlanders to support it.

The Mount Hood Development Association, the Forest Service and the WPA worked together behind the scenes to produce a successful venture. Representatives from the WPA and the Forest Service participated as unofficial members in the meetings of the MHDA. Jack Meier, son of former Governor Julius Meier and a member of the family that co-founded Portland's largest department store, was MHDA's president, but state WPA director Emerson Griffith ran the meetings. Griffith pressured his agency to allocate more funds for the lodge. Assistant Regional Forester F. V. Horton and Fred Cleator from Recreation and Lands also attended.[79] Although there was some potential for conflicts of interest, that possibility was limited by the non-profit nature of the group. The joint effort of all three sponsors expanded the scope of the original project and produced an architecturally significant structure with a large collection of Depression-era art work and handcrafted furnishings.

The MHDA demonstrated its successful role in this partnership when 3,000 Oregonians came to the lodge for its first open house on June 13, 1937. The public loved the beautiful building and

was eager to use it, but the Forest Service had a hard time finding anyone to take it on as a business venture. When the agency began to look for a permittee on August 23, 1937, no one stepped forward. The main problem was that the permit included the expensive, difficult task of keeping the road open to the lodge.[80]

The community grew angrier when the lodge remained closed after its dedication in September 1937, and the Portland Chamber of Commerce took on the task of asking civic leaders to participate in an effort to open it. Timberline Lodge, Inc., a corporation of prominent citizens, was formed on January 5, 1938. Its legal incorporators were Herbert L. Swett, R.R. Morris and Frank C. McCulloch. Prominent members included State WPA director Emerson Griffith and Assistant Regional Forester F. V. Horton, both of whom participated in the Mount Hood Development Association.

Although a few of the members of Timberline Lodge, Inc. may have expected some financial gain for themselves, most were civic leaders interested in economic and recreational development for the community's benefit. From the beginning, strict controls were introduced into the permit from the beginning to make it impossible for the corporation to get rich off of the lodge. Regional Forester C. J. Buck wrote to the Chief of the Forest Service to reassure him that no excessive profit could be made. The capital for Timberline Lodge, Inc. was raised by the sale of stock, but the permit stated that the Forest Service intended to liquidate the company's interest and "place the entire project in the hands of the Government" as soon as possible.[81] The Forest Service's contribution to the joint effort of opening the lodge was a promise to maintain the road the first year; the organizers required this before they agreed to form their company.

The creation of Timberline Lodge, Inc. by the Portland Chamber of Commerce and the Forest Service, initiated a new stage in the combined effort to maintain the building. The WPA, by far the largest financial contributor during construction, dropped out of the partnership and left the new corporation to learn how to operate the lodge. The only additional support the government supplied was Civilian Conservation Corps workers for grounds maintenance until 1942.

The Forest Service and Timberline Lodge, Inc. were the first participants in what President Roosevelt called an experiment in the feasibility of recreational facilities under the control of the federal government. The new relationship presented some administrative challenges. The Forest Service had no experience in hotel management and had to rely on the members of Timberline Lodge, Inc. Although many of the members of that corporation were successful business people, all had other occupations and no one directly managed the lodge. In 1852, the company's auditors felt it necessary to write a long letter urging these seasoned businessmen to find more reliable and honest employees.[82] Another limitation was that the terms of the corporation's contract placed the entire burden of operating cost and maintenance on the permittee. The difficulties of this stage in the joint effort also included disagreements over how the lodge should be developed for profit. By 1938 the Washington office was questioning Regional Forester C. J. Buck about complaints that the lodge was being promoted as a luxury resort.[83]

Two major contributions to the joint effort to operate the lodge during its early years were the assistance provided by the Oregon State Highway Department and the Granger-Thye Act of 1950. The Bureau of Public Roads agreed to build a better road to the lodge in 1938, and the Oregon

State Highway Department agreed to take over road maintenance in the future. Completion of the road was interrupted by the war. It was not until the winter of 1948 that the Highway Department began maintaining the lodge road. The new, improved road was completed in 1949.

The Granger-Thye Act of 1950 was a very important source of maintenance funds. The act established rules for many Forest Service activities, including building operations. Section 7 of the Granger-Thye Act was written specifically to provide money for maintenance at Timberline Lodge. Section 7 stated that the landlord's responsibility to maintain and recondition government-owned facilities could be carried out by the permittee and credited as part of the fee, if both parties agreed.[84]

The Granger-Thye Act became even more important as the building aged and maintenance increased. It allowed a small percentage of lodge profits to be directly applied to upkeep and allowed the lodge to stay open. The Granger-Thye Act blurred the line between tenant and landlord responsibilities and drew partners in the joint effort into a closer relationship. The permittees' control was increased by allowing them to contract for maintenance, and the Forest Service had an opportunity to reduce its involvement in maintenance, if it wished.

The early effort to run the lodge was a test to see how well it could be jointly run by the Forest Service and a group of civic leaders who supervised indirectly. The civic leaders hired five managers between 1938 and 1951; none lasted longer than a few years. Key problems included the high ratio of non-profit public space to for-profit guest and food service space and the difficulty of maintaining knowledgeable and dependable employees. Timberline Lodge, Inc. sold out to private interests in 1952. The elimination of the well-intentioned civic leaders who were guided by community interests increased the Forest Service's need to supervise the lodge.

A new stage in the joint effort to maintain the lodge began in the early 1950s, when the Forest Service's partner was no longer a group of civic leaders but individual permittees. Now the Forest Service dealt directly with the individuals who managed the daily operation of the lodge. This new phase began unpleasantly, with permittees who decided that the only way they could eke a profit out of a lodge with expensive operating costs was by allowing illegal gambling and prostitution. This was a sad fate for a lodge built with the labor of people steeped in the work ethic of the Great Depression. The Forest Service's experience with removing unscrupulous operators proved that it would have to increase its level of involvement in this new stage of partnership. The agency deliberated very carefully before it picked Richard L. Kohnstamm as the next permittee in 1955.

Richard Kohnstamm's management represented a return to past traditions in two ways. Kohnstamm wanted to expand recreational facilities and move forward by building additions suggested in the 1930s. The new partnership with Kohnstamm also brought back a key element of the effort to create the lodge--substantial financial support from congressional appropriations. A year and a half after Kohnstamm took over, he adopted the lodge's sensible tradition of seeking government money to fund projects. By asking the support of politicians like Richard Neuberger and Mark Hatfield in 1956, Kohnstamm laid the groundwork for appropriations that would pay for developments suggested in 1937. The Forest Service added its voice of support in 1969 when it requested $3 million from Congress for a new wing, day lodge, employee housing and

garage.[85]

After Timberline Lodge was put on the National Register for Historic Places in 1973, the State Historic Preservation Office (SHPO) of Oregon would help the structure make its transition from a ski lodge to an historic building housing a large collection of Depression-era art work and furnishings. The SHPO's role was to carry out the intent of the National Historic Preservation Act. Any changes made to the lodge were reviewed for their compliance to the government's guidelines for historic preservation.

Increased awareness of the lodge's status as a historic structure produced the Friends of Timberline as a fourth participant in 1975. The Friends of Timberline was a non-profit organization founded by Richard Kohnstamm and John A. Mills, former president of Oregon's U. S. Bank of Oregon. Launched by thirty board directors and approximately one hundred members, the Friend's goals were to inventory, restore and reconstruct furniture and art work.[86]

Following the lodge pattern of using government-sponsored workers such as WPA employees, women who received job training under the Comprehensive Employment Training Act were hired to hook rugs and weave. C. E. T. A. workers were as enthusiastic as W. P. A. employees had been in the 1930s. Marlene Gabel, an accomplished artist and member of a prominent Portland family, worked as supervisor of the C. E. T. A. workers and as a designer. She followed in the spirit of Margery Hoffman Smith, the state Federal Art Project Director who encouraged interest and support of the lodge within Portland's elite. Gabel donated time, talent and her own large studio.

The Friends of Timberline accomplished its first projects of restoration and compiling a detailed inventory. The group's goals expanded to providing historical information about the lodge, restoring art work and furnishings, increasing community involvement and developing new projects of renovation and replacement.[87]

The joint effort between RLK and Company, the permittee, and the Forest Service weathered the transition to a new permit in 1974. RLK sought a thirty year contract and the ability of adding three new chairlifts, more parking, a day lodge and a sixty-room hotel. The Forest Service followed the wise policy it set in 1927 by asking for community opinion regarding development on Mount Hood. The community's views were published in U. S. D. A. Forest Service Environmental Statement: Timberline Lodge.[88] The permit debate between January and October in 1974 emphasized the difficulty of a partnership in which members shared one essential goal but disagreed on others. Just as the Portland Chamber of Commerce had decided to become involved in perpetuating a joint effort in 1938, so it did in 1974. The Chamber of Commerce supported Kohnstamm's position that the Forest Service should reduce its fee structure and encourage development. The permit was signed and the joint effort continued.

Partners were added and subtracted as the lodge evolved. The relationships were never simple. Lines between profit and non-profit interests were blurred at times, as were lines between landlord and tenant. Although the defining characteristic of this partnership is the combination of unity and diversity in goals, it has been a successful test of the feasibility of a privately operated, government-owned lodge in the middle of a national forest.

Part II ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: Timberline Lodge is constructed of uncoursed boulders set in mortar and heavy timbers on an irregular plan. The lodge was a Works Progress Administration project completed between 1936 and 1937. The original lodge has a two-story hexagonal core with two asymmetrical wings. The entire structure has attic space. An addition, known as the "C. S. Price Wing," was attached to the east wing in 1975. This two-story addition, with a basement, is constructed on an irregular plan, featuring a small cross wing that mimics the original.

Timberline Lodge integrates exterior, interior and landscape design into a harmonious architectural ensemble that reflects picturesque and alpine vernacular traditions. This ensemble is finely executed in the spirit of the building arts and handcrafts of Oregon pioneers. The powerful reflection of and sensitivity to the mountain timberline, through the use of indigenous materials and design motifs, adds to the architectural merit of the structure.

Timberline Lodge falls within the broad architectural traditions of the English picturesque style that originated in the late eighteenth century and the European chateaux, castle and alpine architecture that developed in the Middle Ages. The architecture of the lodge was also influenced by existing inns and lodges, such as Cloud Cap Inn on the north side of Mount Hood, Multnomah Falls Lodge on the Columbia River and Crater Lake Lodge in southern Oregon.

"Picturesque" describes a style of landscape architecture that developed in England during the late eighteenth century and early nineteenth century (ca. 1785 -1835). Influential works of the period that described this style were Sir Uvedale Price's Essays on the Picturesque, three studies of the characteristics of the picturesque that were published in 1810.[89] Picturesque principles expressed in Timberline Lodge include the fundamental importance of compatibility between site and structure, attentiveness to creating scenic vistas, asymmetry of design and variety in building materials.

Traditions taken from European chateaux, castle and alpine architecture that appear in the lodge include asymmetry, use of indigenous materials and site adaptations such as steep roof pitches. The towers and massive stone and wood members for interiors and exteriors that are common in castle and alpine architecture were also powerful influences.[90]

The architecture of the lodge was anachronistic rather than innovative in its overall design, but the U.S.F.S. architects who worked on the project were developing their own vernacular. They called this aesthetic "Cascadian" to reflect the fact that, until Timberline Lodge, America had no distinctive tradition in alpine architecture. These architects created the descriptive term "Cascadian" to emphasize their interest in forging a thematic style that reflected the monumental scale and beauty of the surrounding

Cascade Mountains.

The Cascadian vernacular gave the picturesque, chateaux, and alpine styles an American, and more specifically, a Pacific Northwest character. The materials were the trees and stones of the Mount Hood National Forest, the scale was suited to the size of the Cascade peaks; the formality of the older architecture was relaxed to suit recreational pursuits. Timberline Lodge was the largest WPA recreation project in Oregon and the result was a structure exemplary for its testimony to technical skill in execution, expressiveness of site, and suitability to recreational purpose.

2. Condition of fabric: The exterior of the lodge is in good condition. The wind, sand and snow at the site cause materials to age quickly and exterior surfaces must be constantly monitored. The lodge is an extremely popular tourist attraction and the heavy use it receives is reflected in the wearing of steps and interior surfaces. Checking of beams and other forms of structural movement caused by aging and snow loads have occurred.

B. Description of Exterior:

1. Overall dimensions: The historic lodge is approximately 54,532 square feet. The two unequal wings extend from the core with a central angle of 120 degrees. The angles are determined by the geometry of the Head House and the desire to create obtuse rather than acute angles to minimize snow accumulation. The west wing is three stories and the east wing is two stories; both have an attic level. The east wing includes a basement, partially above ground.

Three sides of the structure's hexagonal core are exposed by window walls, forming a north-facing observation bay. The hexagonal core has an approximate diameter of 64' across the flats. The west wing is approximately 174' x 37'. The east wing is approximately 108' x 37'. The height of the ground floor to the main floor is 12'-6", main floor to balcony floor is 12' and balcony floor to spring line of the roof is 10'. The roof is extremely steep; slopes are 16 to 12 (a ratio of 16 vertical to 12 horizontal).

2. Foundations: The foundation walls are of poured concrete with a bearing pressure of 6000' per square inch. These walls are approximately 1'-10" thick. The outside footings are 3' deep.

3. Walls: From ground to first floor level, the exterior walls of the east and west wings are faced with igneous rock. The stones are constructed to appear as though they are load-bearing. This native rock was gathered along the road built to access the site and in a quarry located near the current sewage treatment beds. All the exterior walls of the Head House are stone-faced. The stones are natural, massive in scale and hand-picked for their size and color; shades range from dark gray to light pink.

All walls are battered and constructed of boulders and mortar, with raked joints. Understated stone arches with radiating voussoirs (some with keystones), are placed above windows in the stone exterior and around arched portals. Rectangular, sawn

smooth-dressed stone dentils adorn the frieze on the exterior of the Head House. Stone buttresses at the ends of the original wings and cross wing are battered. Stones at the base of the buttresses are graduated in size and massive at the bottom, the largest being approximately four feet long.
A water table, aligning with the first floor level, separates stone and wood exterior elevations. Above the first floor, the exterior walls of the east, west wings and new addition are covered by hand-hewn timbers, shingles, board and chamfered batten, bevel siding, rough-sawn clapboard, vertical plank and diagonal plank. The C. S. Price Wing is covered with board and molded batten. The original material for siding is Douglas fir and cedar.

Different wood materials are used to distinguish the wings and add asymmetry to the design. Board and molded batten, shingles and diagonal plank cover the larger west wing. The sides of many of the dormers were originally board and batten, but it was replaced with diagonal plank after the first winter when snow and ice sheared away the battens. Clapboard, bevel siding, and shingles cover the smaller east wing. The C. S. Price addition is covered by board and chamfered batten.

Large sections of the exterior wall siding were not redone until 1959, when the south elevation of the east wing was replaced. After that, sections were replaced in 1966, 1973 and 1981. The exterior siding of each face of both wings was restored completely once, between 1959 and 1978 and individual boards were replaced with the original type of siding material as needed.

The building was stained or sealed when completed in 1937. World War II and the cost of maintenance delayed the next application of exterior finish until the lodge was painted in 1959. The result was unsatisfactory because the pigment could not withstand the extreme climactic conditions. The lodge was stained intermittently after that date until 1986, when it was painted gray-blue.

Ornamental features in the wood exterior include bear and buffalo head carvings on the eave ends of the north and south facades of the cross wing and the east end of the east wing. One of the two wood carvers made carvings for the Lloyd Frank estate (now the Administration Building of Lewis and Clark College) in Portland. Carvings were stained. American Indian designed by U. S. F. S. architect Linn Forrest were carved below the oriel on the east wing. Forrest created them by combining American Indian motifs found in a Girl Scout handbook with other design influences.[91] Decorative panels of diagonal planking were located above the French doors that led from the dining room to the upper terrace on the north side. These were covered when the C. S. Price wing was added.

4. Structural system, framing: "Story-by story" wood-frame construction with 2" x 6" stud walls, wood joists and floors is used. The roof is framed with 2" x 12" Douglas fir rafters at 16" centers; they can support a snow load that may drift to roof height. Attic rafters, tied with collar beams, are braced over bearing walls into the floor below.

Massive timber columns, trusses and beams support a false roof in the Head House. The actual roof rafters above that roof are braced into the members. The massive scale of the timbers is for aesthetic impact and design integrity rather than structural necessity; the over-sized scale suggests "castle-like" or "Paul Bunyanesque" proportions. There are six hexagonal columns, which are 36" in diameter and 40' high in the lobby of the Head House. They were shaped from logs by adze and axe. Beams in the dining room and lounge are from 18" - 20" wide and as much as 24" deep.

Six over-sized fir columns in the Ski Grille provide some structural support but are also used for scale and design integrity.

5. Porches, stoops, balconies, bulkheads: A stoop with battered boulders and masonry buttresses and concrete steps extends the length of the Head House and provides entry to the lodge. The stoop consists of two sets of linear steps that ascend from ground level to the ground floor level of the lodge. Curvilinear stone staircases ascend from the ground floor level to the first floor level on both the east and west sides of the stoop; they lead to the main terrace of the Head House.

All treads, risers and floors originally were uncoursed flagstone, quarried in Stayton, Oregon. The flagstone steps were easily broken; repairs were first needed in 1941. They were replaced with concrete circa 1958 and were replaced again in 1964.

The front terrace, which wraps around the south facade of the Head House, also functions as a balcony and provides a panoramic view of the Cascade range. The curved stone wall of the terrace extends from the ground floor of the Head House to the main floor; it has six semicircular scuppers with radiating voussoirs. This wall and the buttresses are made of uncoursed boulders. The north side of the structure originally had two terraces at two elevations, an upper terrace off the main lounge of the Head House and another terrace, known as the "lower terrace," off the Ski Grille, the informal coffee shop for recreationists. The original flagstones were replaced with aggregate concrete in 1964. When the C. S. Price wing was completed in 1975, the lower terrace was removed and replaced with a new terrace at a higher elevation. The west end of the west wing also had a terrace which wrapped around the wing end and continued along the south facade to the Head House. It was constructed of flagstone and was bordered by one row of boulders.

Original terrace borders at ground level consisted of a single row of mountain boulders; walls also were constructed of mountain boulders. Much of the original border remains around the west end of the upper terrace on the north side of the lodge and on the south side of the west wing. None remains around the former location of the lower terrace. New walls surround the east and north sides of the new terrace of the C. S. Price addition.

The two doors on the north facade of the Head House have stoops made of boulders set in mortar; the flagstone steps are original.

The new terrace adjoining the C. S. Price addition was built in 1975. The floor of the terrace is aggregate concrete, poured in irregular, four and five-sided shapes, separated by thin wood strips, used to aid in expansion and contraction. Steps on the northeast and northwest side of the addition lead from the ground level to the first floor level. A terrace wall made of boulders set in mortar with encased electric outdoor lights

was constructed in 1988.

6. Chimneys: The lodge has a central chimney in the Head House, two outside end chimneys in the west wing on the north and south facades of the cross wing and an interior chimney in the east wing.

The huge stone hexagonal chimney is the central motif in the Head House. It rises 92' in height, is 14' in diameter and is made of uncoursed cut, tooled native stone. There is a stone corbel approximately 11' from floor level on the ground floor level and first floor level. Its core is concrete. The chimney, weighing 800,000 pounds, is the largest stone chimney in the Pacific northwest. The joined chimney stack is made of coursed, sawn stone and it originally had lead flashing; this was replaced with copper. The stack is hexagonal with a semicircular opening on each side.

The interior chimney in the east wing unevenly straddles the roof ridge. It begins as one chimney, then divides into two sections at the second floor level; there is one chimney on each side of the second floor corridor. Both are made of uncoursed boulders with masonry. The vaulted cap prevents snow entry. This chimney was used as the lodge incinerator until 1964. It was damaged by weather and some stones were replaced in 1967; in 1993 the chimney was reconstructed in a manner that replicated the original pattern of the stonework.

The outside end chimneys in the west wing disappear into the dormers of the cross wing at the second floor. These chimneys each serve four fireplaces. The joined chimney stacks are made of uncoursed boulders and have vaulted caps.

7. Openings:

a. The lodge has a multiple main entrance on the south facade of the Head House to separate hotel and recreational use. The entry on the ground floor level originally led into the Ski Lounge; it now leads into the Rachael Griffin Historic Exhibition Center and hotel lobby.

The ground floor main entry begins as an arched stone tunnel with radiating voussoirs and a massive keystone over the entry. The opening leads into a stone tunnel and the inscription is located on a sand-blasted stone plaque on the west side: "Mt. Hood Timberline Lodge. Erected 1936-1937. WPA in cooperation with Department of Agriculture Forest Service and Mt. Hood Development Association."

The ground floor entrance door is a large single-leaf two-panel, carved ornamental door, painted gray, with a flat structural opening. The door was designed to swing into the entry vestibule but was altered ca. 1978 to swing out into the stone tunnel to make it easier to exit the building quickly. A pine relief sculpture of an Indian chief in full headdress is carved in the upper panel of this door. The carving was painted in primary colors of reds, blues and yellows ca. 1964 and resculpted and repainted in 1980. The paint has chipped and faded.

Beads below the face form the initials of Forest Service personnel who played leading roles in the project. They include project supervisor James Frankland, supervising architect W. I. Turner, architects Linn Forrest, Howard

Gifford and Dean Wright and project secretary Ethel Chatfield. Originally placed on the outside of the door, the carving was moved to the inside to reduce its deterioration ca. 1980. The architrave is a wood arch. The side panels are flush with recessed lights and the transom is a recessed, lighted fan. The door has decorative hardware, designed by O. B. Dawson and made in the WPA ironwork shop.

The main floor entrance door is located on the first floor of the south facade of the Head House. The decorative head of the main entrance door is a hipped dormer with a large plate glass observation window; the entry creates the visual effect of a tower. The door is a massive vertical plank door. The weight of the door and its decorative hardware has been estimated at 1,833 pounds. The door is precisely balanced; early Forest Service promotional brochures proudly stated that it would "yield to a child's touch."[92]

The 10' x 5' door is hand-adzed Ponderosa pine. The architrave, made of Douglas fir, has carved and corbeled engaged columns. The capitals of the columns are carved mountain ram's heads; Indian design motifs are also carved into the base of the columns. The lintel has intaglio with an Indian motif that includes geometric designs and a thunderbird. This carving was thought by the designers to convey the message of "everlasting life and abundance" in American Indian symbolism. Door and architrave are stained.

Two doors, facing northeast and northwest on the north facade of the Head House, open onto the north terrace. They are single-leaf doors with five panels, four of which are lighted. The doors have flush fan transoms carved with a variation of the geometric designs and the thunderbird that appear on the main entrance door. The original entrance door to the west wing was moved from its original location when the vestibule for the swimming pool was added in 1959. The original wrought-iron hardware of this door has been removed and replaced with replicated hardware.

The C. S. Price addition has five double-leaf doors with four or six lighted panels that open onto the north terrace.

b. Windows and shutters: The most common window type in the lodge is a rectangular six-over-six light double-hung sash. These windows are used in the cascading dormers in the cross wing and also in the main section of the building where they are stacked in three tiers under hipped dormers to give the visual effect of towers.

Double-hung sash windows are also used on the ground floor level, where they have simple trim and rectangular stone sills. Rectangular, single sash, three-light and two-light awning windows are used along with six-light windows on the west wing.

The ground floor of the Head House has two circular windows with arched stone surrounds and radiating voussoirs located on the west and east sides of the entrance. Window sashes have been replaced. On the east and west sides of the main entrance to the Head House are two rectangular two-sash windows separated by a carved engaged column. They have shaped, plain pine lintels.

A large 7' x 11' plate glass window, a mark of technological

sophistication in the 1930s, is located in the observation bay above the first floor entrance door to the lounge. Springs in the frame allow the window to give in high winds. Carved engaged columns are used as vertical side trim.

The northwest and northeast facades of the Head House have massive bay windows that serve as observatories. They are separated into three sections by carved, engaged columns. Nine-light single sash windows are placed above twelve-light single sash windows and a carved wood window surround separates the nine-light windows from the twelve-light windows; one of the center lights in each window is an awning window.

The north facade also has a large plate glass window, 7'x11', on the main balcony level, flanked by smaller plate glass windows on each side. One of the large plate glass windows was broken in 1949. The plate glass windows are placed above three multi-lighted windows. Like the northeast and northwest windows, they are framed by carved, engaged columns and separated by a wood surround.

The south facade of the east wing has six-lighted casement windows with stone sills on the ground floor. There are eight-lighted casement windows with eight-lighted transoms above the ground floor and six-lighted casement windows in the dormers. The east wing has an oriel with a "thunderbird" carving on the wood surround that separates two tiers of windows. The upper tier consists of three four-lighted single sash windows placed above six-lighted casement windows. The lower tier consists of eight-lighted casement windows. The oriel rests on a stone corbel with three tiers.

Lodge windows had a minimum lifespan of twenty five years. Those needing earliest replacement in 1962 were windows in rooms 221, 223, 225 and 227 on the north side of the east wing. These windows received some of the heaviest storms of sand and snow. The next windows to be replaced were the forty double-hung windows on the third floor of the west wing. Dining room windows were replaced ca. 1973. The next major replacement or repair of windows was completed in 1989 when windows on every floor of the lodge were repaired or replaced.

The C. S. Price addition has an oriel with a large three-sash observation window on the south facade. On the north facade is a six-lighted triangular window in the roof of the hipped cross wing and an eight-lighted window in the roof of the northeast facade of the cross wing.

The original plans included vertical grain fir shutters for ground floor windows but these were never completed as part of the original construction. Shutters were added to the dining room windows on the north side and used before the completion of the C. S. Price wing. Screens were constructed and used on the building until about 1959. Clips on the sills were installed for the screens. With the exception of some panes on the ground floor, almost all the multi-pane windows have been replaced with thermopane glass for energy conservation and reduction in sweating.

8. Roof:

a. Shape, coverings: The main roof over the lodge (east, west wings and C. S. Price addition) is a hexagonal hipped roof with opposing wing extensions that end in gables. The main roof originally was covered with sawn and hand-split 32" cedar shakes, 1/4 ' thick and manufactured in Milwaukie, Oregon. It is now covered with 32" machine-made cedar shakes. Log ridgepoles with iron strapping cover main and dormer roof ridges; the roof has Boston hips.

Two roofs cover the Head House. The first is an interior, lower wood roof, invisible from the exterior. The exterior roof is part of the main roof and extends almost to the ground which speeds up the elimination of snow and water from the roof. Exterior rafters take the gravity load. Interior ceiling joists stabilize the rafter ends, forming a truss-like action by tying the rafter ends to the chimney, the primary stabilizing member.

Roofs over the west and east ends of the west and east wings are "cat-slide" roofs. The new addition has a shed roof over the loading dock. The shakes of the main roof have been replaced as needed; the most recent reroofing was in 1990.

Roofs over first and second floor dormers in the cross wing and first floor dormers in east and west wing ends were originally covered with vertical flat-seam copper panels. Some of these copper roofs were replaced in 1969 with horizontal standing-seam panels. Heating coils were placed under the panels to melt snow and ice that caused damage. The 1969 replacements were unsuccessful and some of the copper roofs were replaced again with horizontal flat-seam panels in 1990.

b. Cornice, eaves: The eaves are projecting and the rafters are covered by notched logs with the rounded side exposed. The raking trim on the verge of the roof is a cornice fascia alone; the joints between the raking trim and eaves are mitred. Shakes at the eaves are three thicknesses deep for storm protection, a standard detail.

Eave ends on the cross wing and the east end of the east wing have carved animal head ends. These carvings were attached to the eaves and stained. Due to deterioration, one was replaced with a replica in 1961. The eaves on the C. S. Price addition have a plain, boxed cornice.

c. Dormers, cupolas, towers: Differences in dormers distinguish the east and west wings. There are three hipped dormers on the main section of the west wing on both north and south facades. They are larger in scale than those on the east wing and break the eave line, creating the visual effect of three towers. The cross wing of the west wing has a gabled dormer at the top, followed by two tiers of cascading shed dormers covered by cat-slide roofs. The west end of the west wing has a hipped dormer on the second floor and a shed dormer on the first floor.

The board and batten that was used on the sides of west wing dormers was replaced after the first winter because snow and ice sheared off the battens. The replacement siding was diagonal planking.

The east wing has three hipped dormers on the south facade that are

smaller in scale and float within the volume of the roof. The east end of the east wing has one shed dormer on the first floor and one shed dormer on the second floor.

In 1950 the dormer on the north side of the east wing was altered and given a flat roof. The change was approved by U. S. F. S. architect W. I. Turner. Its northeast location caused the roof to deteriorate rapidly; this dormer was removed when the C. S. Price wing was added. The C. S. Price addition has a hipped dormer on the south facade.

C. Description of Interior:

1. Floor plans:

a. Basement: There is a partial basement, 1/3 of which is under the southeast portion of the Head House; the remainder is under the east wing. In the original layout, a shop, machinery room, laundry and sorting room were located in the basement. The floor of the machinery room is recessed and accessed by two sets of steps.

A long corridor along the south side accesses the shop and machinery room. A dogleg stairway accesses the basement at its east end. The flooring is concrete; interior walls are brick and lap siding. The basement currently includes shop, maintenance office, machinery room and electrical room.

b. Ground floor: The plan is irregular; the hexagonal Head House is the anchoring core of two wings. The Head House provides public space for many activities; the ground floor originally was designed to provide winter sports services for the general public as well as hotel guests.

The ski lounge was at the center of the Head House. The lounge was organized around the three fireplaces of the massive hexagonal chimney. Recreationists could prepare for the outdoors or rest and dry off. An outer ring of service spaces surrounded the ski lounge. They included public restrooms, a first aid room, and a Forest Service office containing sleeping quarters. A barber shop was planned on the north side but the space was first used for a speakers alcove; it then became a newsstand and a snack bar. Services on the east side included the taproom (now called the Blue Ox Bar) and the Ski Grille, a coffee shop.

Additional services for recreationists were located on the east end of the west wing next to the ski lounge. These included a ski concession, waxing room, ski repair shop and trunk room for equipment storage. The back stairway of the Head House, ascending from the ground to the third floor, was located on the north side of the entrance to the west wing and an elevator was located on the west side of the stairs.

The taproom (now called the Blue Ox Bar) is located in the northeast corner of the Head House. Originally designed as a wood storage, the bar was completed in 1937. The floor level of the bar is beneath that of the Ski Lounge and is accessed by concrete steps.

The west wing originally had a single-load corridor but this was converted to a double-load corridor before the building opened ca. 1937. This conversion was one part of other changes made to the original floor plans of 1936. Floor plan changes that occurred during construction in 1937 included the conversion to a double-load corridor, dividing up third floor west wing dormitory rooms to provide more guest rooms and the conversion of the wood storage to a taproom. All these changes were made because of growing concern that the ratio of profit-producing space to free public space was too low.

The west end of the west wing originally provided sixteen dormitory rooms and two bathrooms for lodge employees. In 1958 employees (with the exception of some kitchen help) were moved to the third floor and these rooms were converted to guest rooms. Conversion of some of the ground floor rooms to "chalet rooms" was completed in 1988.

The original exterior entrance to the west wing was located on the ground floor; the west terrace, made of flagstone, surrounded this entrance and it provided easy access to the amphitheater and mountain trails. This entrance was altered when the swimming pool was added in 1959. It still remains underneath the swimming pool vestibule and now provides access to pool maintenance space. The new west wing exterior entrance provides access to the enclosure that contains the swimming pool and hot tub. The west wing has a dogleg service stair at its west end that extends from the ground floor to the third floor.

The hallway on the southwest side of the Head House was used as a ski lift ticket office and the passage on the southeast side was used as a U. S. Forest Service office between ca. 1960 and 1970. Wood walls were constructed ca. 1960 to create these offices but have been removed. The waxing room on the east end of the west wing became the gift shop ca. 1939. The ski repair room was used for storage. The spaces used for gift shop and storage were adapted for hotel office space, as was the space for the ski concession and lockers when the Wy'East Day Lodge was completed in 1981.

The ground floor of the east wing originally included the coffee shop (known as the "Ski Grille"), Ski Grille kitchen, three "stores" rooms, the dining room for the "Help", "Men's Help" bunk room, and women's and men's locker rooms and the dumb waiter shaft.

Rooms at the east end of the east wing have changed in function. The Ski Grille kitchen is now the Forest Service office and the Help dining room is an office and storage space for the Friends of Timberline, a support organization for the lodge.

Major shifts followed the completion of the Wy'East Day Lodge in 1981. The ski lounge, which was designed to provide a free rest and drying area for the general public, was reconfigured and the Rachael Griffin Historic Exhibition Center was created in 1986. Services associated with winter sports that were next to the ski lounge, such as the first aid office, ski rental, ski storage, gift shop and ticket sales, were moved to the day lodge. The Rachael Griffin Historic Exhibition Center (RGHEC) includes a "model room" display, created by adding a new wall and using the space that originally served as a first aid room. The snack bar has been incorporated into the exhibit area and a wall was

built to partition off half of the men's room and turn it into the Coyote Den. The Coyote Den is used for showing videos and displaying books about the lodge. The Ski Grille in the west end of the east wing has become an auditorium called the Barlow Room that is used for interpretation services for large groups.

c. First floor: The first floor of the Head House is centered around the main lounge with the massive chimney as the focal point. Two observatory bays are located on the northeast and northwest sides of the hexagon; an exterior door in each bay provides access to the north terrace.

The first floor main entrance door on the south facade opens into a large vestibule; an inner door on the north side of the vestibule opens into the main lounge. The hotel registration desk was originally located on the southwest side of the lounge; the manager's office and small public telephone room were next to the registration desk. The manager's office was remodeled to serve as sleeping quarters for the permittee in 1986 and the original hotel registration desk was remodeled to serve as a control room in 1986.

The first floor of the west wing is designed for hotel rooms, including four deluxe fireplace rooms. Each room originally included a bathroom and telephone. A double-loaded corridor provides access to rooms. The first floor of the east wing originally contained the dining room, kitchen, and refrigeration rooms. The kitchen has been continually remodeled as necessary; the first major remodeling was in 1964.

The C. S. Price Wing was added to the east wing in 1975 to provide room for conventions and large groups. It is approximately 19,500 square feet. The addition includes a long corridor added to the north side of the east wing of the lodge. Original French doors on the north wall of the dining room once opened onto the upper terrace on the north side of the lodge; they now open onto the new corridor of the addition. This corridor enclosed the original outside wall and the new north wall of the corridor is the exterior wall. The corridor accesses a large convention room that can be divided into two smaller meeting rooms. Doors on the north side of the convention room provide access to a smaller northeast terrace and the large foyer opens onto the main terrace which faces north.

The Raven's Nest, used primarily for banquets, is above the first floor convention room. The second floor of the addition also contains public restrooms and storage rooms along its corridor.

d. Second floor: The second floor of the Head House is a balcony that circles and overlooks the main lounge. The balcony was designed as a gallery for WPA art work created for the lodge. Because the lodge was designed to conform to the topography of the site and it was cheaper to make the wings lower, the second floor of the Head House is higher than the wing levels; steps access the higher levels of the Head House. The balcony contains writing nooks and three observation bays with large windows.

The west wing of the second floor is devoted to hotel rooms, including

four deluxe fireplace rooms, accessed by a double-loaded corridor. The east wing also contains hotel rooms accessed by a double-loaded corridor.

The balcony contains writing nooks and three observation bays. A small buffet kitchen was designed to serve the south observatory, which was originally intended as a tearoom; it was conveniently located next to the south observatory so that guests could purchase beverages and light meals while they enjoyed the southern vista. It was never outfitted with equipment because of the cost.

The main change on the second floor was the addition of the Ram's Head Bar in 1950 to the northeast observatory. Manager George North asked for this change as a way of increasing profits at the lodge. The Ram's Head Bar includes the entire area of the observatory and consists of a wood bar with stools and tables and chairs. Shelves are placed across the lower section of observatory windows.

e. Attic: The Head House has an attic. The west wing, accessed by a double-loaded corridor, was originally planned as dormitory rooms of different sizes for guests wanting inexpensive accommodations. These dormitories were divided into smaller rooms before the lodge opened. The east wing, accessed by a south-facing single-load corridor, was never finished. It was plumbed for a communal bathroom at its east end and a 1936 floor plan showed rooms for female employees but the rooms and bathrooms were never completed. This unfinished space was used informally for various purposes until the construction of the C. S. Price wing in 1975.

The main changes on this level have been the temporary relocation of employees to the west wing in 1958.

2. Stairways: The lodge has a main and back stairway in the Head House and two dogleg service stairways, one at the west end of the west wing and one at the east end of the east wing. Two flights of stairs (one very short) with a landing on the east end of the west wing lead to the attic. There are nine additional sets of steps, necessary because floor levels change frequently, as the lodge was designed to follow the topography of the site.

The main entrance stairway to the Head House is an open well, open string stair, made of Douglas fir. This stacked, dogleg stairway rises from the basement to the second floor. It is massive in scale and features twelve large newel posts, topped with carved animal and bird forms; some also have carved bands.

The posts are recycled cedar telephone poles. U. S. F. S. architect Tim Turner drew sketches for the posts, Portland sculptor Florence Thomas made plaster models and the WPA Woodworking Shop did the carving. The plain balusters and the handrail are massively scaled and rectangular in shape; the handrail is hand-adzed. The original treads were also fir but have been replaced with oak once circa 1970 and turned over twice.[93]

The back staircase of the Head House is an open well, open string stair made of Douglas fir. It repeats the design of the main stairway. It is also a stacked, dogleg stair, large in scale with the same style of balusters, handrail and newel posts. The posts are carved with mountain and Native American motifs and have the carved bands that appear on columns and posts throughout the lodge. The original fir treads have also been

replaced with oak.

The service staircases in the west and east wings are dogleg, open string stairways. The newel posts and balusters are similar in design to the balcony railing of the Head House; plain rectangular posts and balusters with exposed bolts reflect the post and rail fences common on early Oregon ranches. Fir treads in the west wing have been replaced with oak.

There are two sets of concrete steps leading to the machinery room in the basement. Concrete steps lead from the ground floor of the Head house to the Blue Ox Bar and log steps extend across the large portal into the Ski Grille. Two massive cedar newel posts with carved bands and wrought iron straps are located on either side of these steps.

There are three sets of steps on the first floor. Two oak steps lead from the main lounge level down to the floor level of the two observatories and four oak steps lead from the main lounge to the dining room. Massive cedar newel posts similar to those in the Ski Grille are located on either side of the dining room steps.

Three steps lead from the balcony level to the second floor of the west wing and three steps lead from the balcony level to the second floor of the east wing.

3. Flooring: The flooring on the entrance tunnel to the ground floor of the Head House was originally flagstone. Concrete was poured on top of the flagstone in 1958 and was painted red in the early 1970s.

The foyer, which contains the original tile and brass floor compass, was originally concrete. The compass was restored in 1979 and the surrounding flooring was replaced with 3" x 3" quarry tiles in 1983.

The ski lounge flooring was originally concrete and treated with oxychloride or lithochrome. The concrete stain was used to create a spoke pattern that was used to accentuate the hexagonal shape of the space. The spoke pattern was painted in the early 1970s along with other parts of the concrete flooring. Gray flagstone replaced the concrete in the lounge area around the chimney and part of the area surrounding the chimney was carpeted ca. 1985 when this area became the Rachael Griffin Historic Exhibition Center.

The original radio office, bell boy locker room, ski repair shop, waxing room, drying room, ski locker room and public restrooms had concrete floors. The Ski Grille floor was originally concrete with fir planking laid on top (the concrete in the center was stained a darker gray.) Linoleum was laid in the center in 1956 because the fir had worn out. The Ski Grille was carpeted in 1986 when its use changed and it became an auditorium for interpretive services.

The flooring of the west wing corridor and original dorm rooms (including closets) was concrete, covered with carpet strips. Wall-to-wall carpeting was laid in these areas circa 1964. The first aid room, barber shop, kitchen and bathrooms in guest rooms and dormitory areas throughout the lodge were asphalt tile. The flooring in the "Help" dining room, kitchen storage rooms and locker rooms was fir. The floor in the Blue Ox Bar was concrete, scored into squares and colored red and black in a checkered pattern.

The flooring of the main lounge is Oregon white oak, jointed and held in place by counter-sunk screws, the heads of which are concealed by oak plugs to simulate full

dowelled joints. The floor is laid in angles to run parallel with the angles of the Head House. Much of this floor is original but an area on the northeast side of the first floor has been replaced with Eastern white oak, due to water damage. Flooring in the entrance vestibule is oak.

Flooring in all guest rooms, closets, manager's office and corridor was fir. The lodge office, kitchen, store rooms and refrigeration rooms were asphalt tile. Carpeting was installed in some areas circa 1964.

On the second floor, flooring on the balcony and in the observatories was random width Oregon oak, rooms and room corridors were fir. On the third floor hemlock was used for flooring in the dorm rooms and corridors. Carpeting was installed in some areas in 1964.

4. Wall and ceiling finish: The walls of the basement are fir lap siding and brick. The ceiling is fir sub-flooring and has been sprayed with concrete in some locations.

The ground floor walls of the Head House are constructed of uncoursed, smooth-dressed native stone. The ceiling has massive Douglas fir beams, approximately 19" wide and 24" deep. Milled near the lodge, they are heart wood. Eight designs are carved over doorways that lead into the ski lounge. Designed by Forest Service architect Howard Gifford, the carvings are Indian design motifs taken from a Camp Fire Handbook used in the 1930s. These were painted ca.1964, some of the paint has been removed by cleaning treatments. 2" fir planking finishes the ceiling.

The walls of the Ski Grille have a wainscot of 1" thick random width fir boards. Above the wainscot walls were stone-faced; stone walls were roughly plastered with some stones exposed. The ceiling is 2" fir planking.

The ground floor guest rooms have a vertical hemlock wainscot. Material above the wainscot was originally early pressboard (either "Fir-tex" or "Nu-wood") painted in a neutral color; most of it was replaced with gypsum board ca. 1964 to reduce flammability when the lodge was rewired. Closets are vertical hemlock. Dormitory bathrooms had a hemlock wainscot with white masonite above; original wainscot has been removed and the bathrooms have been retiled.

Corridors have a horizontal hemlock wainscot; this was replaced with new wood wainscot ca. 1990. The radio room has original vertical hemlock wainscot. The bell boy locker room is finished with hemlock. The ski repair shop, waxing room, drying room "Help" dining room, kitchen store rooms, and women's and men's locker rooms have original fir walls. The first aid room had a white pine wainscot and the barber shop had an alder wainscot. The ski locker room, office and public restrooms had fir wainscot. The wainscot has been removed in the public restrooms. The coffee shop kitchen and service area had a masonite wainscot with canvas glued to plywood above it; these materials have been replaced.

Ceilings in the dormitory rooms and closets, corridors, radio office, bell boy locker room, ski repair shop, office, first aid room and barber shop were pressboard. Ceilings in the waxing room, drying room, ski locker room, "Help" dining room, kitchen store room, women's and men's locker room and storage room were tongue and groove fir. Ceilings in all the bathrooms and public restrooms throughout the lodge were white masonite. Ceilings in the kitchen and kitchen service area were canvas glued to plywood.

Walls of the main lounge are random width knotty pine. Walls in guest rooms, corridors, and manager's office have a knotty pine horizontal wainscot. Closets, entrance vestibule are knotty pine. Guest bathrooms had a knotty pine wainscot with white masonite above. The dining room has fir walls. The kitchen, bakery and pantry had masonite wainscot and canvas glued to plywood above.

The ceiling in the main lounge, hotel office, entrance vestibule, and dining room is 2" fir tongue and groove. Ceilings in the guest rooms, closets, corridors and manager's office were pressboard. Ceilings in the kitchen, bakery and pantry were canvas glued to plywood. Knotty pine was used for wall material on the balcony level of the Head House. Wainscots were vertical knotty pine or Port Orford cedar on the second floor guest rooms. Closets were knotty pine or Port Orford cedar. Guest bathrooms were vertical knotty pine or Port Orford cedar wainscot with white masonite above. Corridors were horizontal knotty pine or Port Orford cedar. The space prepared to function as a kitchenette had spruce wainscot with canvas glued to plywood above.

The ceiling in the main lounge was 2" plank knotty pine. Ceilings in guest rooms, corridors, closets were pressboard and the ceiling in the kitchenette was canvas glued to plywood.

Dorm rooms and the corridor on the third floor had a horizontal cedar plank wainscot. Men's and women's bathrooms had a cedar wainscot with white masonite above. Ceilings were pressboard in the dormitory rooms and corridors.

5. Openings:

a. Doorways and doors: The ground floor of the interior of the Head House has stone archways made of boulders set in mortar with radiating voussoirs and keystones. These arches are located on the west and east ends.

The Head House also has massive heavy-timbered openings on every floor that are formed in the shape of the "Timberline arch" They consist of a lintel at the top, supported by curved uprights, with or without added corbels or brackets. Uprights and lintel are joined by a chamfer or chamfer cut.

The typical door for guest rooms is a flush door with random width panels made of fir or pine; the average size is 2'-4" x 6'-8".

A double-leaf door with five panels (four of which are window panels), was added to the ground floor entrance in 1964 to provide an airlock and seal out the weather. Its architrave consists of a 16-lighted transom panel with six-ligbted flush side panels. This door suggests the design of the original exterior entrance to the west wing.

b. Windows: The natural light of the lodge is elegant in its variety. The ground floor of the Head House, dark and full of shadows cast by arched openings, suggests the cave-like atmosphere of castles. Prior to the addition of the C. S. Price Wing, the north wall of the Ski Grille was also the exterior wall and windows in the alcove on the north wall let in light, as did window panels in the door that led to the lower terrace that adjoined the Ski Grille.

Lighting in the main staircase is dim but visitors emerge into the natural light of the main lounge. The lounge's openness to the inner roof provides

airiness and light, as do the massive observation bays, where sun reflecting off the snow in winter offers additional brightness. The pine wall surfaces and columns and floors of oak in the main lounge give off warm light.

The corridors and guest rooms of the lodge vary in the amount of light they receive. Corridors and north-facing rooms are dark but sun reflected off the snow on the mountain casts shafts of light.

The dining room was specifically located to receive beautiful light from its northern and southern exposure. French doors that opened onto the north terrace were designed to provide light and vistas from the north. The glass doors added when the new corridor was built continue to let in northern light. This important public room still receives beautiful light from the south.

In its varied strength, the lighting of the lodge reflects the popularity of indirect, natural lighting in the 1930s. Unexpected pools of lights are combined with places of deep shadow to add another form of texture to the lodge.

6. Decorative features and trim:

a. Fireplaces: The massive chimney in the Head House has three fireplaces on the ground floor and three on the main floor. They are lined with firebrick and have arched openings that are 7'x 5.' The fireplaces have plain pine lintels. The chimney has three sandblasted intaglios that resemble petroglyphs; they were used to "relief" the massive expanse of stone and add ornamentation. The carvings were designed by Howard Gifford.

The fireplaces in the eight guest rooms are lined with firebrick and have rectangular openings. The surrounds and hearth are faced with Stayton flagstone or granite and range in color from dark grey to red.

b. Decorative features include a weathervane, iron arrows, and dining room gates. The 750-pound weathervane is made of brass and bronze, patterned in the "bird" design used elsewhere in the lodge. It was made and installed by the WPA metalwork shop and attached to the cross timbers on the Head House chimney. The iron arrows located on both chimneys in the cross wing of the west wing have a cross and circle design.[94]

The double-leaf iron gates on the entry to the main dining room have an animal head repeated in a middle row and semi-circles and zigzags in the design. The handle on the bolt, located in the center, has a rattlesnake motif. The original design, created by the WPA metalwork supervisor O.B. Dawson, was considered too ornate. The final design was the collaborative effort of Dawson, Tim Turner and Margery H. Smith.[95]

A mailbox, made out of a cedar utility pole, is located on the main lounge. It is carved with the design of a pine cone and "Mail" is carved at the top. It has a small iron door to receive mail that is attached by iron strapping. Two wood statues, one of an Indian woman and one of a pioneer woman, have been added to the main lounge. They are placed on corbeled wood pedestals attached to two hexagonal columns on the west side of the lounge; statues and pedestals were added in 1992. A smaller mailbox, that hangs from the wall on

the ground floor of the west wing, has a relief of a Pony Express rider with an extra pack horse carved on it; "MAIL" is also carved on the box.

The entry on the west end of the Ski Grille has wood gates made of vertical railings and a crossbar. These gates, made by the WPA woodworking shop, were modeled after the entry gates to western ranches. Originally all four parts of the gates were movable but only the center parts now function. These gates replaced the original iron ones in 1939.[96]

7. Hardware: Hardware in the main lounge of the Head House includes forty-eight iron straps with medallions on supporting beams, six horizontal iron straps across intersections between columns and the balcony, strap iron on posts on the floor of the main lounge and an iron door handle on the exterior door in the west alcove of the main lounge. This hardware, primarily designed by U.S.F.S. architect Dean Wright, was made by the WPA metalwork shop.[97]

The hardware in the ground floor of the Head House includes original wrought-iron kick plates and door handles. There are two pairs of push plates on the sides of the door to the west wing corridor.

Original wrought-iron hardware in the guest rooms includes hinges, door latches, and push plates. Linen closet hinges are L-shaped and door latches typically end in a curl. Fireplace screens are hung from iron frames extending the width of the fireplace opening. Screens are made of linked chains. Three pairs are in the main lounge, three in the old ski lounge, one in the main dining room and one in each of the eight "Fireplace" guest rooms.

The seven pairs of large footed andirons with a curl design made of railroad rail were made in the WPA metalwork shop. Other andirons, smaller in scale, have animal designs, including squirrels, beavers, rabbits and woodchucks. Outlines were burned on the iron, the edges filed and a heated overlay designed on the figures. The eight original andirons are in the guest rooms.

The hardware of the main entrance door and ground floor entrance door is massive in scale and dramatic in design. The door is bordered with iron trim and has a large iron handle ending in a curl. Two long strap hinges are decorated with bolts and there are narrow iron borders on the top and bottom of the door and on each side. The knocker is an animal head on a sunburst medallion. The door was designed by U.S.F.S. architect Dean Wright and made in the WPA metalwork shop. The ironwork weighs approximately 400 pounds.

The ironwork on the ground floor entrance door includes hinges, a kick plate, a top plate and a door handle on each side. Designs on the kick plate and top plate are the "bird" design, repeated throughout the lodge. Bolts are placed in an alternating pattern of three rows around the plates. Hinges have a scallop pattern and the door handle uses the curl pattern.

8. Mechanical equipment:

a. Heating, air conditioning, ventilation: The lodge was originally heated and continues to be heated by steam. Two large boilers heat the lodge and pool. Originally two ninety-two horsepower engines, connected to generators provided

power and light. Now there is one 700-800 horsepower engine, connected to a 450 kw emergency generator. A forced-air ventilation system was included in the original construction.

b. Lighting: The lodge has many notable lighting fixtures made of iron and wood. Iron work was done in the WPA metalwork shop under the supervision of O.B. Dawson and wood construction was done in the WPA woodworking shop under the supervision of Ray Neufer.

Original light fixtures were designed by Linn Forrest, Howard Gifford and Margery Hoffman Smith. Howard Gifford and Linn Forrest developed the designs for fixtures with a pioneer motif and Margery Hoffman Smith developed designs for fixtures with motifs from nature or Indian cultures. Fred Baker, a lighting specialist and co-owner of the Baker-English Company, served as a consultant to the lighting project. U. S. F. S. architect Arthur Ulvestad prepared the working drawings for the fixtures and then took them to the WPA metal work and woodworking shops.[98]

Wood fixtures include a replica of an ox yoke made of vine maple, fir and iron chain links; three of these now hang in the ground floor of the Head House. Two long carved wood fixtures resembling Northwest coast Indian dugout canoes hang in the old Ski Grille.

Original light fixtures on the ground floor of the Head House have carved wood bands on the top and bottom that are connected by six iron rods. Additional fixtures have six vertical iron bars that connect iron bands on the top and bottom.

Unique lighting fixtures on the main floor of the Head House are the massive hexagonal cast-iron and linen fixtures in the main lounge. The original material was pigskin. Unique fixtures in the dining room are made of metal and shaped like an Indian drum; they are painted with an Indian motif.

Sixteen lamps designed for the main lounge originally had parchment shades, an iron pole and triangular base. The original parchment were replaced ca. 1977. Guest room floor lamps originally had parchment shades, an iron pole and a trapezoid base; guest room table lamps also had parchment shades, an iron pole and triangular base. Most of the original shades have been replaced.

c. Plumbing: The first water system was a gravity-fed domestic system, in which water was piped from two mountain springs above the lodge. An additional supply of water was located beneath the lodge in 1936 and a pump house was built to pump up water.

The original sewage disposal system was a septic tank, designed by U.S.F.S. engineers. The current anaerobic system consists of a tank and drain field. A fixture that was put in the lodge when it was completed and considered technologically sophisticated was a treadle "hand-lavatory" designed to accommodate many people simultaneously. The treadle-operated tubular ring was placed over a circular catch-basin; it was removed from the men's restroom on the ground floor of the Head House. The first bathroom and restroom remodeling occurred ca. 1964.

d. Sprinkling system: The automatic sprinkling system was a dry system that was technologically sophisticated for the 1930s. It was one of the first of its kind in western states.

9. Original Furnishings: The lodge has a large collection of original furniture and textiles. The furniture for the main lounge is constructed of oak and wrought iron. Lounge couches have an angle-shape so it could conform to the shape of the hexagonal chimney. Furniture for the ski lounge was rawhide and iron on fir and iron frames. Wood furniture was made in the WPA woodworking shop and iron work was done in the WPA metalwork shop. Furniture was built and then copied, rather than designed and built. Much of the original furniture is in use except for furniture in the Ski Grille which has been lost. Furniture includes: chairs, couches, love seats, wall seats, beds, stands, stools, tables, cabinets, cupboards and desks.[99]

Original textiles were designed by Margery Hoffman Smith and produced for the lodge by WPA workers between 1936 and 1938. The textiles included woven upholstery and drapery fabrics, applique bedspreads and drapery fabrics, and hooked rugs. Designs used included wildflowers, fish, themes from pioneer life and paper dolls.[100]

D. Site:

1. Historic landscape design: The original landscape design was drawn by U.S.F.S. landscape architect Emmett Blanchfield in 1936. Site and landscape design were closely linked from the beginning because Blanchfield had a voice in selecting the final site. The architecture of the structure set the parameters for the landscape plan. The axial alignment of the lodge wings was an organizing element in the landscape design, as was common in English design.

The Forest Service landscape architect and architects made scenic vistas one of the most important goals. Others included creating a landscape that would be in character with the architecture, offering recreational and landscape features to attract visitors, preserving the site and controlling public access by limiting parking and paths.

The emphasis on creating scenic vistas was both a natural response to the site and an expression of the influence of the picturesque style. Trained by architects and landscape architects at Oregon State University, Emmett Blanchfield was taught the beauty of the picturesque and appreciated the style when he visited the great western hotels in the Canadian park system. Picturesque landscape architecture developed in eighteenth century England. Its fundamental principle was that careful artifice should be used to create seemingly natural features that evoked emotional responses to nature. The chief landscape features of the picturesque style were meadows, groves of trees, rolling hills and valleys that created vistas. Only indigenous plant materials were used to augment natural beauty. The panoramic view of the Cascade range that awaited the Timberline Lodge visitor was a perfect example of the grand vista.

The picturesque style in landscape architecture and architecture were close relatives. The first created the second by requiring structures that could take full advantage of beautiful landscapes. Just as the two styles were linked, so were the

sensibilities of the architects and landscape architects on the Timberline Lodge project; everyone appreciated the irregular plan, asymmetry and romanticism of the picturesque. Blanchfield's fondness for the style made him pay careful attention to the compatibility of landscape and architectural design.

Emmett Blanchfield's original landscape plan of 1936 offered many features to attract visitors: mountain meadows, groves of trees, an amphitheater, three reflecting pools, a swimming pool, terraces on the north facade that adjoined both restaurants, trails for nature walks, a planting island by the service court, a turnaround with a stone masonry in the center and a canyon overlook at the Salmon River rim. Although the swimming pool was not built until 1959 and the overlook in the turnaround was removed by 1939, the completed plan still had many of its original features.

The beauty of the lodge's foreground with snow in winter and meadow sod in spring and summer was a great attraction. Flowers on the south slope in front of the lodge and all around the building also provided a beautiful display from the natural environment. The undulating, colorful flagstone terraces gracefully swept around the southwest, west and north sides of the lodge and helped to bring out the similar hues of the boulders used on the exterior walls. The terraces at the rear presented very pleasant areas in which to sit on and enjoy the north face of Mount Hood. The terraces on the west and south sides of the west wing also provided a place to enjoy the sun and southern and western vistas. Meadow sod was planted all around the lodge so visitors could enjoy its flowers from the terraces and paths.

Soon more attractions were added to the landscape design. Fred Cleator in Recreation and Lands who was responsible for developing recreation, suggested building a lake in 1936. The Forest Service engineered and WPA labor built the dam to create Trillium Lake. The lake broadened the lodge's list of activities to include swimming, fishing and boating. Trillium Lake was also carefully sited so that it would add another feature to the scenic vista from the lodge. By 1939 there was a temporary stable 500 yards northeast of the lodge near the Salmon River canyon and a skeet range nearby. A permanent stable, designed by Howard Gifford in the style of the lodge, was completed in 1942 and remained until 1960.

The Magic Mile chairlift, built in 1939, was a major addition to the landscape. The lift, situated approximately 600 feet from the lodge, marked the first step in the site's development in skiing technology and helped produce continual growth in the popularity of skiing at the lodge. The architecture of Silcox Hut, the upper terminal of the lift, was carefully considered; the lodge's design elements of stone and wood were used. This made Silcox Hut one of those infrequent machinery buildings that added to the design aesthetic.

The original landscape plan of Timberline Lodge reflected major goals in Forest Service policy: planting and recycling native plant material, preserving the site and controlling public access. Blanchfield took the meadow sod, mountain hemlock and mountain ash uprooted from the Trillium Lake project and reused it at the lodge. Trees salvaged at Trillium Lake became cedar seats for the amphitheater.

Preservation of the site was an essential goal throughout the project. Forest Service supervisors sought to restrict the movement of men and heavy equipment to preserve the sensitive timberline. Regional Forester C. J. Buck sternly told young Emmett Blanchfield to protect the area, and Blanchfield complied by setting out stakes

to keep workers confined to the immediate area.[101] C. J. Buck stressed that the lodge was located in one of the finest sites on the mountain and said "we should make every effort to preserve it in as natural a state as possible."[102] He also warned the WPA in advance that construction would be carefully monitored because "no matter how much restoration work we might attempt to do, once the natural setting is destroyed, it never can be replaced."[103]

From the beginning, the Forest Service wanted to control public access to protect the site. The earth from the excavation had been smoothed to create the turnaround at the front entrance, but it was kept small. Only overnight guests and service vehicles were to park in the turnaround. The Forest Service planned to bus day visitors from the garage and parking area at the junction between the old east and west legs below the lodge. Trails on the north side were paved with coalass and people were discouraged from wandering off them.

When the lodge opened in 1938 the picturesque characteristics of the structure suited the style of the landscape. The mountain meadow spread out below provided the perfect scenic vista from the main entrance. The grassy turnaround was reminiscent of the scene in front of some of the great western hotels in national parks. There were few people there to threaten the picturesque. This picture-perfect scene was shortlived. The meadow sod did not flourish because it was not properly watered and funds were not available to spend tending and replacing the vegetation when needed. By 1942 the landscaping was beginning to lose its original beauty.

The new road that linked the lodge to U.S. Highway 26 brought the greatest change to landscape design in 1949. The new road brought a great many more visitors and increased use required design adaptation. The popularity of skiing rose steadily after 1945 and the lodge became a very popular place.

The increase in visitors was welcome because it made it possible to keep the lodge open and profitable but preserving the site became more difficult. One of the most striking changes that more use brought was disruption of the beauty of the foreground. The removal of the overlook ended the turnaround which was replaced with a parking lot. This provided room for more cars but they detracted from the picturesque foreground. By 1966 the parking area on the south side of the approach to the lodge had been expanded so that 1800 cars could park.[104] This parking area detracted from the beauty of the approach.

More visitors increased foot traffic on the sensitive environment surrounding the building; in 1966 the Forest Service put out bids to replant the landscape around the lodge. Conflicts between attracting visitors and preserving the site which were built into the original plan were literally brought to the foreground after the mid-1960s.

No major landscape redesign was started until the construction for the new day lodge was completed in 1981. The Friends of Timberline spearheaded and raised money for a multi-phased landscape plan in 1988 and the Berry Botanic Garden helped gather seeds and plants. Barbara Fealy, a respected Portland landscape architect, created a new plan. She was guided by the desire to minimize disturbance to the environment and use native vegetation; her goal was to make the landscape around the lodge look as though it had never been disturbed. This plan had the difficult task of incorporating larger parking areas and mitigating the effects of vastly increased recreational use, including ski lifts.

The first phase of the 1988 redesign focused on the north side of the lodge. Paved paths were laid and areas on the northern slope were seeded with mountain wildflowers. The second phase, focusing on the south side, began in 1990. Earthen mounds were created and large boulders brought in; ground covers such as kinnikinnick were planted and native vegetation transplanted. A drip-system of irrigation was planned but not completed and an ashlar-style, non-native low rock wall built circa 1963 was removed from the lodge's east side.

The original plan and the 1988 landscape design share the important characteristics of using indigenous materials and trying to restore the area to its condition prior to construction. The new plan has the difficult task of dealing with a site that has changed dramatically since the building's completion. A turnaround has been removed, parking lots have been enlarged and the new plan has to incorporate gracefully a new wing, new lodge and new ski lifts.

2. Outbuildings: The outbuildings surrounding the lodge include the Silcox Hut and the Wy'East Day Lodge. Silcox Hut was built as the upper terminus and warming station for the Magic Mile chairlift in 1939. The Wy'East Day Lodge, situated below the lodge on the southeast side, was built in 1981 to remove recreationists from the lodge and centralize recreational services elsewhere. Other outbuildings include the lower terminus of the Magic Mile chairlift, the power house, the amphitheater, the water tower and maintenance buildings below the lodge.

PART III SOURCES OF INFORMATION

A. Architectural drawings:

Original linen drawings of Timberline Lodge, dated 1936, signed by W.I. "Tim" Turner, Supervising Architect, and Forest Service architects Linn Forrest, Howard Gifford and Dean Wright, are housed at the U. S. F. S. Regional Office in Portland, Oregon. The Mount Hood National Forest Office, Gresham, Oregon, Zigzag Ranger District Office, Zigzag, Oregon and the Oregon Historical Society, Portland, Oregon have copies.

The complete set of original drawings consists of: 1 elevation with weathervane plan (77 x 124 cm.); 237 plans, elevations, sections, details and schedules on 55 sheets (62 x 104 cm.-218 x 104 cm.) and blueprints of lodge, fireplaces, stonecarvings, windows, doors, stairways.

B. Early views:

Pen and ink sketch (42.4 x 52.6 cm.) of Timberline Lodge, by "McIlwraith," n.d. This is a winter scene showing skiers departing from the lodge.

Four renderings of four proposed designs for Timberline Lodge by Linn Forrest, U.S. Forest Service architect, January 1936.

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Olson, Lloyd, supervisor of Mount Hood National Forest. Interview by Eleanor A. Fulton, 15 August 1994, 24 August 1994, Portland, Oregon; unrecorded telephone interview.

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Bill Keil: 50th Anniversary, 1987, A Reminiscence, An Appreciation, 1987, #61

E. Likely Sources Not Yet Investigated:

Additional research on individuals associated with the lodge will yield valuable information. Research should include U.S. Forest Service architects; little research has been done on Turner, Gifford or Wright. The WPA workers need further research, especially woodcarvers and stonemasons. WPA artists also need further research to understand their importance as promoters of Oregon art. Permittees and managers should be researched to provide information about physical alterations made to the building and its furnishings. More research still needs to be done on engineers and maintenance people. People associated with the Portland Winter Sports Association, the Mount Hood Recreation Association, the Mount Hood Development Association and Timberline Lodge, Inc. need further research. The establishment of Friends of Timberline and its operation needs detailed research.

Likely sources for material include relatives of the architects and the earlier projects on which they worked. Information on the WPA workers will come from WPA files in the National Archives; relatives of selected individuals will provide another source. WPA artists can be researched through the Portland Art Museum and relatives. Individuals involved in the associations can be researched through newspaper and the Portland Chamber of Commerce. Friends of Timberline can be researched through interviews and the files of that group.

Important sources not investigated include the WPA files housed in the National Archives in Washington, D.C. These need detailed study and analysis. The archives of the Portland Chamber of Commerce and the American Institute of Architects should be researched. Research needs to be done on the Mount Hood Ski Patrol and the Mazamas (as that organization was associated with the lodge.) The papers of Margery Hoffman Smith, Berger Underdahl and Jack Meier need study and analysis.

F. Supplemental Material:

Photograph of original Forest Service model of Timberline Lodge (model missing), ca. 1936; housed in the Photography Collection, Oregon Historical Society, Portland, Oregon, #OHS 54293. (see index to photographs).

Photographs of construction, finished interior and exterior of Timberline Lodge taken by T.J. Edmonds, Works Progress Administration, ca. 1936-39; housed in the Photography Collection, Oregon Historical Society, Portland, Oregon.

Photographs of interior and exterior of Timberline Lodge, taken by Lawrence Hudetz, 1987.

PART IV: PROJECT INFORMATION

This project was sponsored by the U.S. Forest Service under the direction of the National Park Service, HABS Division, Robert Stanton, Director. The documentation was undertaken by the Historic American

Buildings Survey/Historic American Engineering Record (HABS/HAER) of the National Park Service, Robert J. Kapsch, Chief. The project began June 6, 1994 and was completed August 26, 1994 at the HABS field office in the Mount Hood National Forest Supervisor's Office in Gresham, Oregon. The project historian was Eleanor A. Fulton, Department of History, Portland State University. Fulton conducted the research associated with the project and wrote the report. Doug Jones was the U. S. F. S. project coordinator. Information and advice was generously and ably offered by U. S. F. S. personnel, including Jeff Jacqua, Doug Jones, Paul Norman, Mike Platz, Ed Richards and Beth Walton. Sarah Allabach, HABS historian, was the project manager and editor. The photography was produced by Marvin Rand.

END NOTES

1. For information on the social and economic policies of the Great Depression, see Robert S. McElvaine, The Great Depression (New York: Knopf, 1984) and Harvard Sitkoff, ed. Fifty Years Later: The New Deal Evaluated (New York: Time, Inc., 1985). For information on the project's reflection of New Deal policies, see Jean B. Weir, "Timberline Lodge: A WPA Experiment in Architecture and Crafts, Volume I," (unpublished Ph. D. dissertation, University of Michigan, 1977), iii-xv.

2. Harry L. Hopkins to C.J. Buck, 17 September 1936, Notes on Progress of Timberline Lodge, Mt. Hood, U. S. Forest Service, Department of Agriculture, Pacific Northwest Region, Portland, Oregon (hereafter cited as Notes on Progress of Timberline Lodge).

3. Weir, "Timberline Lodge," 67-68.

4. Emmett Blanchfield, retired U. S. F. S. landscape architect for Timberline Lodge, interview by Eleanor A. Fulton, 8 July 1994, Portland, Oregon; unrecorded telephone conversation.

5. Weir, "Timberline Lodge," 92-7; Berger Underdahl, president of the Mount Hood Development Association, to Bond Holders of the Mount Hood Development Association, 16 August 1939, U. S. F. S. Documents on Timberline Lodge, Mount Hood National Forest Supervisor's Office, Gresham, Oregon.

6. Burt Brown Barker to Holger Cahill, 7 January 1936, quoted in Weir, "Timberline Lodge," 111.

7. Weir, "Timberline Lodge," 259.

8. Oregonian, 15 March 1936, quoted in Weir, "Timberline Lodge," 231.

9. Hallie Flanagan, Arena: The History of the Federal Theater (New York, 1965), 298; Oregonian, 4 February 1938.

10. "Memorandum as to Working Rules between the Oregon State Administrator, W.P.A. and the Regional Forester," 15 January 1936, Notes on Progress of Timberline Lodge.

11. Rachel Griffin and Sarah Munro, eds., Timberline Lodge (Friends of Timberline: Portland, Oregon, 1978), 41-43.

12. R.F Grefe, Memorandum for Files, 11 March 1936; Tim Turner, Memorandum for the Log, 29 May 1937, Notes on Progress of Timberline Lodge.

13. Weir, "Timberline Lodge," 301.

14. Tim Turner, Memorandum for Regional Engineer, 2 September 1936, Notes on Progress of Timberline Lodge.

15. "New Lodge Sees Picketing," Oregonian, 15 March 1937.

16. Linn Forrest, interview by "Keith," 2, 13 November 1978, U. S. F. S. Timberline Lodge files, Zigzag Ranger Station, Zigzag, Oregon.

17. Emmett Blanchfield interview by Eleanor A. Fulton, 8 July 1994, Portland, Oregon; unrecorded telephone interview.

18. Weir, "Timberline Lodge," 87-88.

19. C. J. Buck, Regional Forester, to F. A. Silcox, Chief Forester 18 December 1935, U. S. F. S. Timberline Lodge files, Mt. Hood National Forest Supervisor's Office, Gresham, Oregon.

20. Ibid.

21. Emmett Blanchfield interview by Eleanor A. Fulton, 8 July 1994.

22. Linn Forrest interview by "Keith," 13 November 1978, 6-7.

23. Emmett Blanchfield interview with Eleanor A. Fulton, 22 August 1994, Portland, Oregon; unrecorded telephone interview.

24. Weir, "Timberline Lodge," 141-148.

25. Notes on Progress of Timberline Lodge, passim; Weir, "Timberline Lodge," 170-74.

26. For example, see Memorandum for the Logbook, 8 July 1937, Notes on Progress of Timberline Lodge.

27. Workers of the Writers' Program of the Works Projects Administration in the State of Oregon, Timberline Lodge Oregon, American Guide Series (Washington, D. C.: Works

Projects Administration, 1940); (hereafter cited as Workers of the Writers' Program, Timberline Lodge).

28. Linn Forrest interview by "Keith," 13 November 1978, 49.

29. Thomas Vaughan and Virginia G. Ferriday, Space, Style and Structure: Building in Northwest America, Volume I (Portland, Oregon: Oregon Historical Society, 1974), 518-542.

30. Fletcher, A History of Architecture, 693; Weir, "Timberline Lodge," 241.

31. Telegram, Emerson Griffith to Aubrey Williams, 3 September 1937, quoted in Weir, "Timberline Lodge," 281.

32. O.B. Dawson, "The Old Blacksmiths," 36, unpublished manuscript, U. S. F. S. Timberline Lodge files, Zigzag Ranger Station, Zigzag, Oregon.

33. Ibid., 38.

34. Burt Brown Barker to Holger Cahill, 7 January 1936, quoted in Weir, "Timberline Lodge," 111.

35. Workers of the Writers' Program, Timberline Lodge Oregon.

36. Memorandum for the Logbook, 10 April 1937, Notes on the Progress of Timberline Lodge.

37. Ibid.

38. Oregonian, 15 March 1936; Oregon Journal, 15 March 1936.

39. O.B. Dawson, "The Old Blacksmiths," 35-36.

40. Weir, "Timberline Lodge," 261.

41. Mariel Ames, "Timberline Treasures," Oregonian, 21 May 1967, 5.

42. Weir, "Timberline Lodge," 170.

43. Ruth Hopkins, Oregonian, 26 September 1937.

44. Memorandum for the Log, 7 April 1936, Notes on Progress of Timberline Lodge.

45. Workers of the Writers' Program, Timberline Lodge Oregon.

46. Ibid.

47. Mount Hood Timberline Lodge, U. S. Forest Service, Portland, Oregon, January 31, 1938, Timberline Lodge files, Mt. Hood National Forest Supervisor's Office, Gresham, Oregon.

48. "Mt. Hood to Be Playground for Thousands, Says Roosevelt," Oregon Journal, 28 September 1937.

49. Ibid.

50. Ibid.

51. Ibid.

52. "Mt. Hood Timberline Lodge," U. S. Forest Service, 31 January, 1938.

53. Jack Grauer, Mount Hood: A Complete History, n.p., 1975, 68.

54. Robert Suphan, Oregon Indians II, (New York: Garland Publishing Co.).

55. Grauer, Mount Hood, 62.

56. U. S., Congress, Senate, Public Values of the Mount Hood Area, by Frederick Law Olmsted, Jr., S. Doc 164, 71st Cong., 2nd sess., 1930.

57. Linn Forrest interview with "Keith," 13 November 1978, 61.

58. Memorandum for the logbook, Notes on Progress of Timberline Lodge.

59. Memorandum for the Logbook, 1 April 1937, Notes on Progress of Timberline Lodge.

60. Memorandum for the Log, 22 July 1937, Notes on Progress of Timberline Lodge.

61. Ernie Pyle, "Battle in Oregon," unidentified Denver, Colorado newspaper, 30 September 1939.

62. Ibid.

63. Grauer, Mt. Hood, 72.

64. Forest Service Prospectus for Timberline Lodge, 1937, Timberline Lodge files, Zigzag Ranger Station, Zigzag, Oregon.

65. Grauer, Mount Hood, 78.

66. Marty Ireland, daughter of Elston Ireland, interview by Eleanor A. Fulton, 24 August 1994, Portland, Oregon; unrecorded telephone interview.

67. Lloyd Olson, former supervisor of the Mount Hood National Forest, interview by Eleanor A. Fulton, 15 August 1994, Portland, Oregon; unrecorded telephone interview; Walter Aeppli, semi-retired engineer, by Eleanor A. Fulton, Doug Jones, and Mike Platz, 15 July 1994, Timberline Lodge; taped interview, Zigzag Ranger Station, Zigzag, Oregon.

68. "Lights out, Timberline inn closed." Oregon Journal, 18 February 1955, 1.

69. Ibid.

70. Lloyd Olson interview by Eleanor A. Fulton, 15 August 1994.

71. Grauer, Mount Hood, 73; Patricia Failing, "The Challenge: One Man's Dream," in Timberline Lodge: A Love Story, ed. by Judith Rose (Portland: Friends of Timberline and Graphic Arts Center Publishing Company), 47.

72. Grauer, Mount Hood, 74-75.

73. Grauer, Mount Hood, 75.

74. Failing, "The Challenge," 53-56.

75. Grauer, Mount Hood, 75.

76. George F. Emery, Chief of Historic Sites, National Park Service to David G. Talbot, State Parks Superintendent, 20 January 1978, Timberline Lodge files, Zigzag Ranger Station, Zigzag, Oregon.

77. Rachael Griffin and Sarah Munro, eds., Timberline Lodge (Portland: Friends of Timberline, 1978), 48-57; Timberline Lodge: A Guided Tour (Portland: Friends of Timberline, 1991), 14-21.

78. Grauer, Mount Hood, 63-65.

79. Untitled meeting notes, 5 February 1936, Notes on Progress of Timberline Lodge.

80. Grauer, Mount Hood, 65.

81. Grauer, Mount Hood, 68.

82. Timberline Lodge Financial Report, Letter to the President, Portland, Oregon, 1952, Timberline Lodge files, Mt. Hood National Forest Supervisor's Office, Gresham, Oregon.

83. C. J. Buck to F. A. Silcox, 25 October 1938, Timberline Lodge files, Mount Hood National Forest Supervisor's files, Gresham, Oregon.

84. Eugene Beckman interview by Eleanor A. Fulton, 7 July 1994, Portland, Oregon; unrecorded telephone interview.

85. Failing, "The Challenge," 49-54; Grauer, Mount Hood, 74-78.

86. Linny Adamson interview by Eleanor A. Fulton, 31 August 1994, Portland, Oregon; unrecorded telephone conversation.

87. Griffin and Munro, Timberline Lodge, 49.

88. U. S., Department of Agriculture, Forest Service Environmental Statement: Timberline Lodge (Portland, Oregon: Mt. Hood National Forest, 1975).

89. Sir Uvedale Price, Essays on the Picturesque, 3 vols., (London: J. Mawman, 1810). For recent discussions of the style, see John Summerson, Architecture in Britain, 1530-1830, (Baltimore: Penguin Books, 1970), Chapter 28.

90. Banister Fletcher, A History of Architecture (New York: Charles Scribner' Sons, 1975), Chapter 33; T. Paulsson, Scandinavian Architecture (London: Leonard Hill, 1958), Chapter 2-4.

91. Linn Forrest states that he did not use a Camp Fire Handbook and that his ideas came from several sources, including a Girl Scout Handbook; see Linn Forrest, interview with "Keith," 13 November 1978, 64.

92. Workers of the Writers' Program, Timberline Lodge Oregon.

93. Richard Buscher interview by Eleanor A. Fulton, 3 September 1994, Portland, Oregon; unrecorded telephone interview.

94. Griffin and Munro, eds., Timberline Lodge, 80.

95. Weir, "Timberline Lodge," 211-224.

96. Griffin and Munro, Timberline Lodge, 78.

97. For inventory of all hardware, see Griffin and Munro, Timberline Lodge, 81-82.

98. For inventory of light fixtures, see Griffin and Munro, Timberline Lodge, 82-84.

99. Weir, "Timberline Lodge," 236-244; for an inventory of furniture, see Griffin and Munro, Timberline Lodge, 72-78.

100. Weir, "Timberline Lodge," 247-249; for an inventory see Griffin and Munro, Timberline Lodge, 67-72.

101. Emmett Blanchfield interview with Eleanor A. Fulton, 8 July 1994.

102. C. J. Buck to E. J. Griffith, 1 August 1936, Timberline Lodge files, Mount Hood National Forest Supervisor's Office, Gresham, Oregon.

103. Ibid.

104. Grauer, Mount Hood, 75.